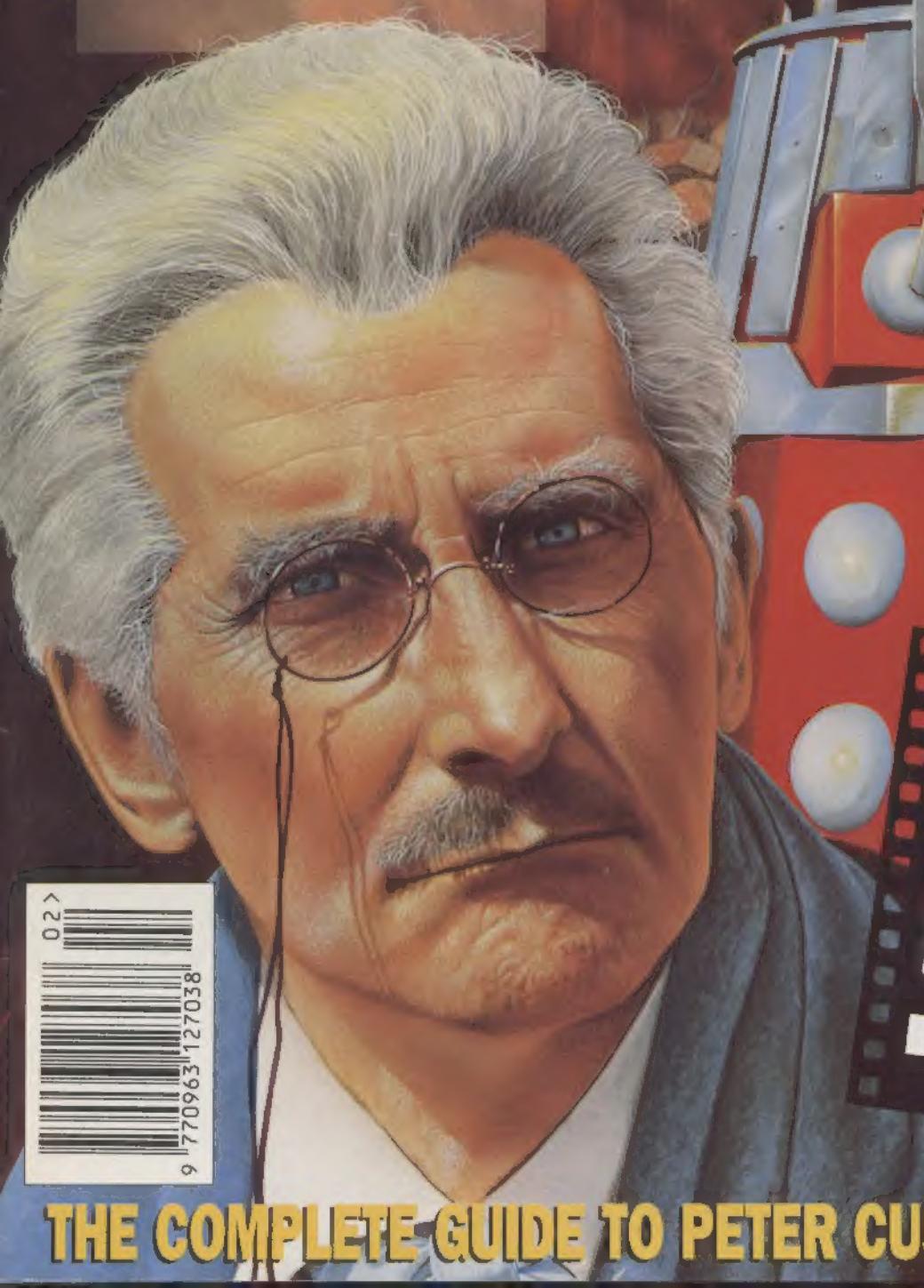


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# SPRING SPECIAL



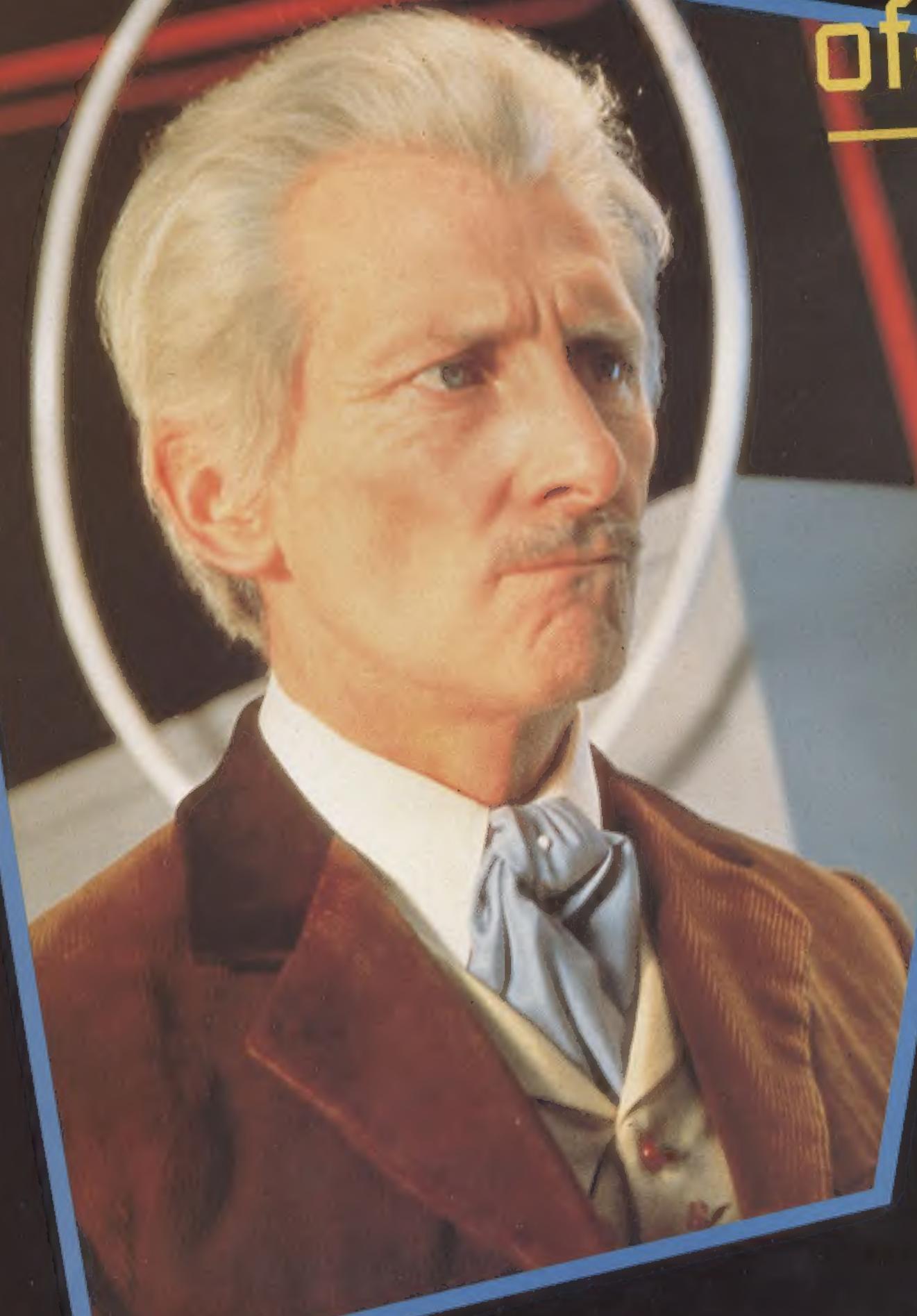
THE  
**SIXTIES**  
**DALEK**  
**MOVIES**

THE COMPLETE GUIDE TO PETER CUSHING'S DR WHO

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# e-world- he- DALEKS!



**B**igger, wider, brasher and brighter than William Hartnell's monochrome outings as the television Doctor, the two mid-Sixties Technicolour Dalek movies starring horror hero Peter Cushing as the batty inventor Doctor Who stand today as fine examples of the British family picture: full-throttle, unapologetic tales of derring-do, high adventure and the most vile of intergalactic villainy from a more positive, perhaps more innocent age.

In this Special we celebrate two films, *Dr. Who and the Daleks* and *Daleks' Invasion Earth 2150 A.D.*, which, in the wake of Kevin Davies' recent *Dalekmania* documentary and their long-overdue widescreen release courtesy of Warner Home Video, have – at long last – stepped out of the shadow of their more serious-minded television progenitors and are now attracting a devoted following of their very own.

Enter, if you dare, a world where dotty scientists build time and space machines in their own backyard – and journey with us to some unearthly place where the meanest of metal-clad monsters plot their vengeance on the cosmos, where only good old-fashioned British pluck and bravery might save the day . . .

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profile

# peter cushing

"It seems a shame Bill isn't doing the film because he's so good in the part. I remember how I felt when they were casting for the film *Nineteen Eighty-Four*. I was so keen to repeat my TV role, but they gave it to Edmond O'Brien instead. All part of life's ups and downs."

Peter Cushing was obviously well aware of the irony attending his two appearances as Doctor Who. Some ten years earlier, he had scored a resounding triumph as Winston Smith in Rudolph Cartier's controversial BBC production of *Nineteen Eighty-Four*. Broadcast on 12th December 1954, the play aroused consternation in the press and even led to five MPs tabling a motion deplored "the tendency evident in recent BBC television programmes, notably on Sunday evenings, to pander to sexual and sadistic tastes." The Thursday repeat went ahead nonetheless – suitably prefaced by a warning from BBC head of drama, Michael Barry, alerting unwary viewers to its 'grimness' – and Cushing's reputation as Britain's foremost television actor was bolstered with the new title of 'the horror man'. This was not enough, however, for the producers of Michael Anderson's film version of the following year, who elected to cast the more bankable, but wildly unsuitable, Edmond O'Brien instead. But it was enough to inspire a small British company, Hammer Films, to seek out Cushing's services when they ventured into the long-dormant genre of Gothic horror. *The Curse of Frankenstein* went before the cameras in November 1956; by 1965, Peter Cushing was so well-established as one of Britain's best-loved film stars that it was William Hartnell's turn to experience some of "life's ups and downs" when the character he had created on TV was transferred to the big screen.

"Before I could start my career as an actor," Cushing recalled in 1957, "I had to overcome a language difficulty . . . I was born on the outskirts of London – on May 26th 1913 – at 'Normandy', Godstone Road, Kenley, near Purley, Surrey. 'Til I was twenty-two I spoke English carelessly and indistinctly. And that, as you can imagine, just would not do for an actor." While still

employed as a surveyor's assistant by Coulsdon and Purley Urban District Council, Cushing took evening classes at London's Guildhall School of Music and Drama, augmenting them with extra-curricular studies of his own. "To improve my diction and practise voice projection, I used to go for long walks over the nearby downs, bawling such lines as 'How now brown cow? The moon in June is full of beauty.' I became known as 'the Madman of Purley'."

In June 1936, Cushing made his professional debut in JB Priestley's *Cornelius* at Bill Fraser's Connaught Theatre in Worthing. After only three years' experience in repertory, he decided, in January 1939, to try his luck in Hollywood and had the miraculous good fortune to walk straight into *The Man in the Iron Mask*. This was directed by James Whale, creator of some of Universal's quirkiest and best-remembered horror films of the Thirties. Another coincidental pointer to Cushing's future destiny lay in Sir C Aubrey Smith's cricket team, in which, as a fledgling member of Hollywood's 'British colony', he found himself playing alongside Basil Rathbone and Boris Karloff. He also stooged for Laurel and Hardy in *A Chump at Oxford* and played a substantial role opposite Carole Lombard in *Vigil in the Night*. In 1941, exempted from military service because of torn knee ligaments and a perforated ear-drum, he decided to return to Britain and 'do his bit' by joining ENSA (Entertainments National Services Association).

In May 1942, touring in *Private Lives*, he met and fell in love with his leading lady, Helen Beck; they were married the following April. The early years of their marriage were a struggle financially, but in 1947 he appeared in his first British film, playing a ripely camp Osric in Laurence Olivier's *Hamlet*.

Olivier subsequently engaged him for the Old Vic's Antipodean tour, in which Cushing was a notable Joseph Surface in *The School for Scandal*.

A lean and depressing period was followed by Cushing's triumphant entry into the nascent field of live TV drama, which brought him three top acting awards in three consecutive years, 1954-56. "He adapted to this new medium," recalled his old friend, actor Peter Gray, "with the shrewdest appreciation of its exacting technique (a technique in most respects poles apart from that of the theatre) and with

exceptional skill; moreover, his particular gifts were tailor-made for it – his meticulous regard for detail, infinite capacity for taking pains (one definition of genius) and his dissatisfaction with anything short of perfection could brave the microscopic eye of the TV camera with impunity."

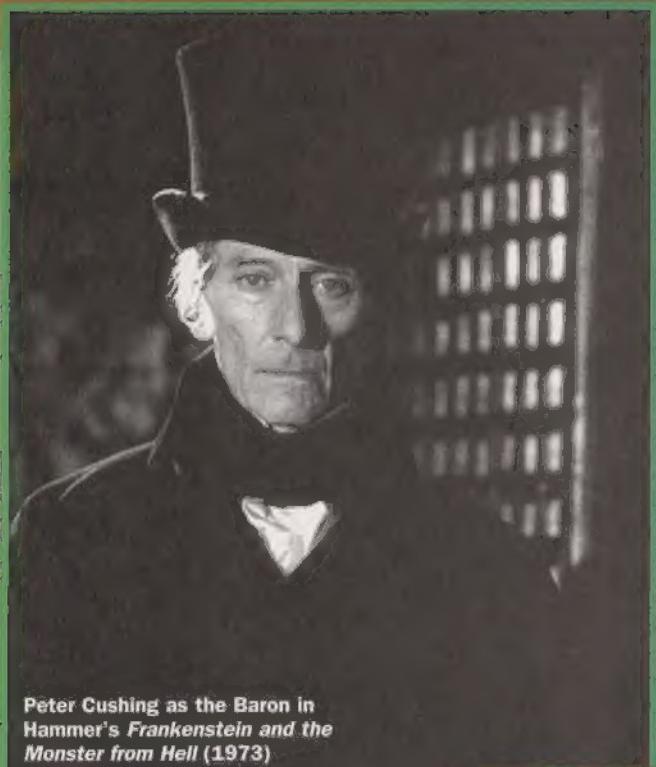
Cushing's success was only won, however, at some personal cost. "From the time I played Mr Darcy in the serial *Pride and Prejudice*, which started on January 2nd



Peter Cushing as Mr Darcy in the BBC's 1954 production of *Pride and Prejudice*



The BBC's 1954 production of *Nineteen Eighty-Four*



Peter Cushing as the Baron in Hammer's *Frankenstein and the Monster from Hell* (1973)

Photo © Gary Wilson

1952," he remembered, "'til my portrayal of the spiv, Seppi Fredericks, in the comedy-thriller *Portrait by Peko*, more than eighteen months later, I suffered from TV nerves. The symptoms, in my case, were acute pains across the eyes . . . Despite treatment by a specialist, head pains troubled me in many other productions."

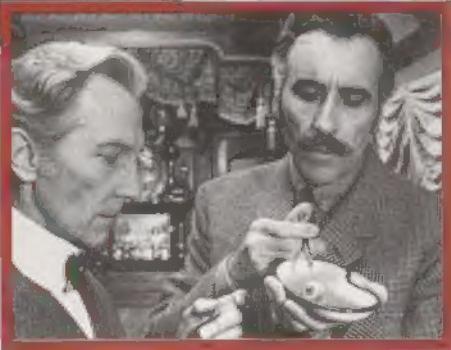
Film director John Paddy Carstairs, reviewing *Beau Brummell* in March 1954 for the *Evening Standard*, pointed out that Cushing's "impeccable diction would enthrall American viewers."

Thanks to the meteoric success of Hammer Films, American audiences were soon to have an opportunity of sampling not only Cushing's classically precise diction but also the bird-like nervous tension that gave such a dangerous edge to his Baron Frankenstein, Dr Van Helsing and Sherlock Holmes. The early Fifties may have yielded one or two interesting film roles, but it was the Hammer horrors that sent his career into orbit, radically redefining the horror genre while they were about it.

The scandalised press response was more virulent even than that accorded *Nineteen Eighty-Four*, but audiences, of course, knew better. Hammer's horrors were always more concerned with visceral excitement than visceral gruesomeness. Cushing's coldly obsessive amorality as Baron Frankenstein and Christopher Lee's blood-soaked sex appeal as Count Dracula lent a Bondian dimension

to these literary icons a good half-decade before James Bond was personified on screen. Cushing's Van Helsing, meanwhile – aptly dubbed by one critic "the Errol Flynn of vampire hunters" – tinged the character's God-fearing heroism with a hard edge of fanaticism. And his definitive Sherlock Holmes, in Hammer's splendid *The Hound of the Baskervilles*, benefited from the same intoxicating combination of dazzling eloquence with an almost manic athleticism. As film critic and screenwriter Paul Dehn memorably put it, Cushing's "questing hawk's-head so swivels in the throes of observation that one can almost hear the brain brought to a fine fizz inside."

**"To improve my diction, I used to go for long walks over the nearby downs, bawling 'How now brown cow?' I became known as 'the Madman of Purley'."**



With Christopher Lee in 1972's Spanish chiller *Panic en el Transiberiano*, aka *Horror Express*

she lacked for nothing in the meantime."

Soon Cushing was lending his cultured presence to

further Hammer horrors, from the rumbustious

*Captain Clegg* to the romantic and mournful

*The Gorgon*. The *Frankenstein* series

continued, with Cushing's Baron shading

subtly over the years into the vengeful

sociopath of *Frankenstein Must Be*

*Destroyed*, one of his grimmest and

most compelling performances. *Cine-*

*maTV Today's* review of the final

instalment, *Frankenstein and the*

*Monster from Hell*, is typical of press

responses to Cushing's work,

praising his acting while affecting a

lordly condescension towards his

material. "As ever, the austere dignity

of Peter Cushing's Baron throws a cloak

of elegance over the gruesome

malarkey." In fact, Cushing created in the

*Frankenstein* sequence the horror genre's

first anti-hero and its most fully-rounded

character by far.

Hammer was not without competitors,

Amicus chief among them.

Cushing made



Cushing as the driven Emmanuel Hildern in *The Creeping Flesh* (1972)



Peter Cushing with his beloved wife Helen

Photo © Gary Wilson

numerous films for the rival company, *The Skull* being an especially fine example. It was Amicus, under the pseudonym Aaru, that cast him in *Dr. Who and the Daleks* and *Daleks' Invasion Earth 2150 A.D.* Cushing's role as Doctor Who, despite his fears that British fans would object to the removal of the Doctor's more alien nature, sees him in holiday mood, obviously relishing the opportunity to invoke the spirit of the *Boy's Own* adventures he so adored as a child. In the second film, the abundance of eccentricities are scaled down somewhat, perhaps owing to Cushing's illness during shooting.

If Cushing's own health was occasionally fragile, that of his beloved wife had long been precarious. She succumbed to emphysema on 14th January 1971, and Cushing was devastated. In the summer of 1974, he was quoted in *New Reveille*: "What I am doing is merely existing. She made me what I am. The last three years have been desperately unhappy. I could not take my own life... but I would be so happy if I could die tomorrow." His

bereavement resulted, however, in a tremendously prolific upsurge in his film commitments and some of his best-ever performances. Films such as *Twins of Evil*, *Tales from the Crypt*, *The Creeping Flesh* and *The Ghoul* showcased a new, and quite often harrowing, emotional fragility in his acting. As American writer Tim Lucas has perceptively put it, "After Helen's death, Cushing's persona – always metaphysical – darkened and became inseparable from mourning. He was attracted to playing widowers, antique dealers, men with dead children, old soldiers and book-sellers, men with outmoded codes of chivalry, amputees."

He was still capable of invoking that sprightly 'holiday mood' of old, however. In one of Amicus's last films, *At the Earth's Core*, his wonderfully off-the-wall Doctor Abner Perry might be seen as his third, unofficial performance as Doctor Who, effortlessly distracting attention from some truly impoverished subterranean monsters. From Amicus' state-of-the-ark special effects, he went straight into the state-of-the-art technology of George Lucas' epoch-making *Star Wars*, a film which revitalised the science fiction genre in much the same way as the early Hammer Films had reinvigorated Gothic horror two decades earlier. "To have two such achievements in an actor's life is quite extraordinary," he

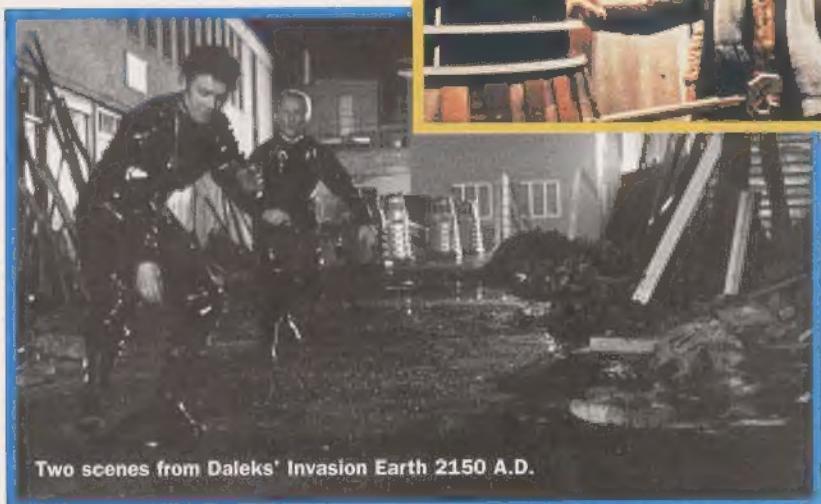
enthused. "I was so lucky to work for Hammer when they started... and then I was fortunate again to be in *Star Wars*... My only disappointment was that poor old Tarkin was blown up at the end, which meant I couldn't appear in the sequels!"

In later years, despite television triumphs such as his Doctor Manette in *A Tale of Two Cities* and his last bow as a septuagenarian Holmes in *The Masks of Death*, failing health curtailed his output. In 1982 he was given fifteen months to live when diagnosed with cancer, but was thankfully still around to pick up an OBE in 1988. (A glaring case, though, of too little, too late.) He had produced, in the meantime, two volumes of characteristically modest autobiography, as slim and elegant as the man himself.

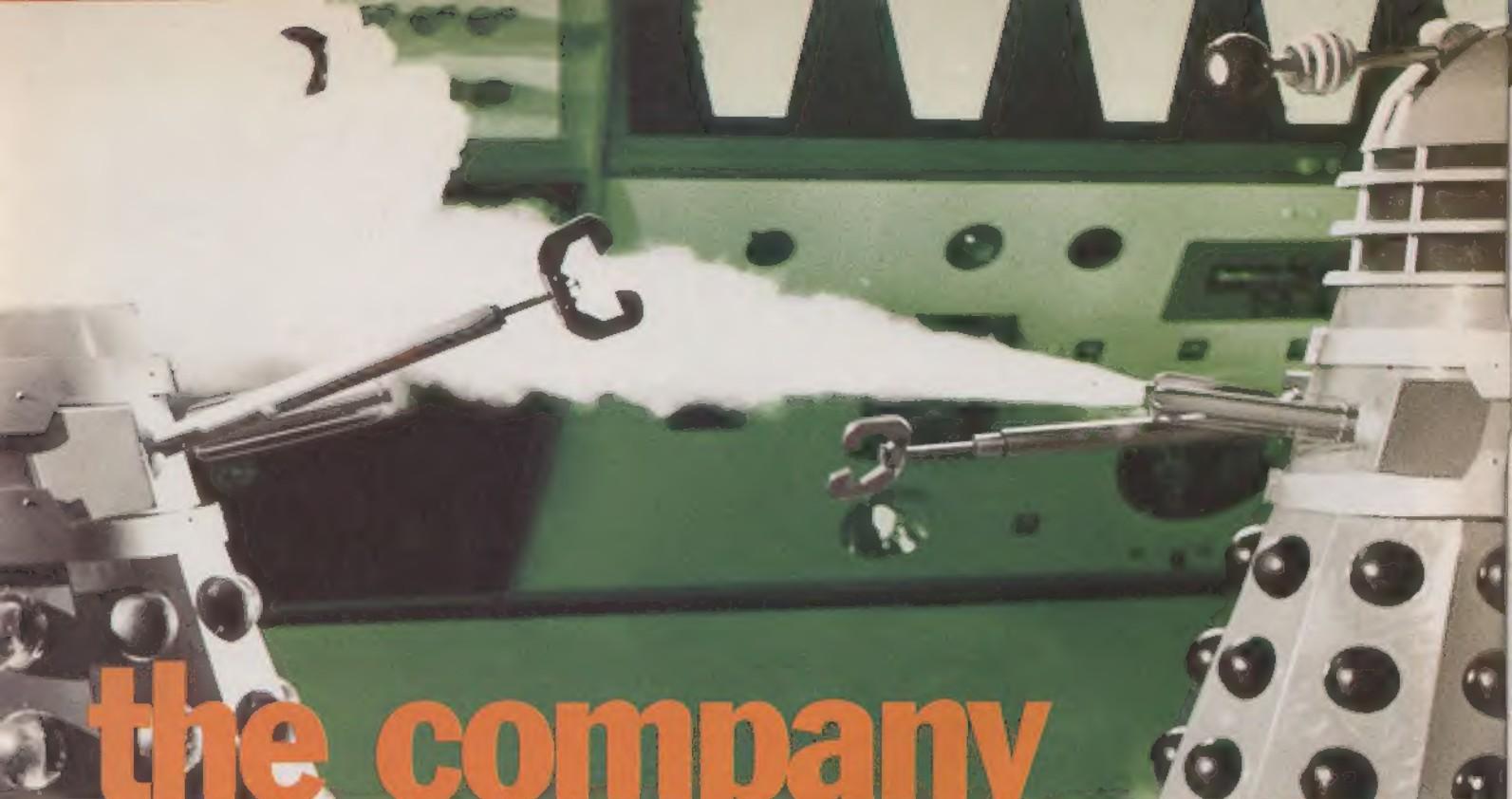
His death, on 11th August 1994, produced a surge of heartfelt tributes from peers, fans and critics alike. He was an actor for whom, truly, no one had a bad word, the 'gentle man of horror', the brightest and most versatile star of a much-maligned genre. He was also one of Britain's best and subtlest actors by far. On the day after his death, actor/director Peter Cotes added some poignant thoughts to the obituary printed in *The Guardian*. "He never fully recovered from the death of his sensitive and charming wife... Perhaps the many weirdos he played, frequently to

perfection, were an escape from his private sorrow. This may also have been true of his highly personal pastimes: collecting children's books, reverting to a younger life by lying on the floor and playing with models of steam trains, toy soldiers, and re-reading the whole *Greyfriars* canon from ancient copies of *The Magnet* and *The Gem* he had lovingly preserved. Who can blame him for such flights of fantasy? He remained a convinced spiritualist to the end."

Jonathan Rigby



Two scenes from Daleks' Invasion Earth 2150 A.D.



# the company of friends

**Denis Meikle charts the rise and fall of Amicus, the British production company behind the two Sixties Dalek films.**

**A**amicus – ‘friend’ in Latin – was the brainchild of two New Yorkers: television producer, scriptwriter and film editor Milton Subotsky, and lawyer, financier and film distributor Max J Rosenberg. Their partnership had begun in 1954 with *Junior Science*, thirteen educational films made for American television. In 1956, Rosenberg tried to interest his fellow film financier Eliot Hyman in Subotsky’s notion to remake *Frankenstein*. Hyman bought into the project, but passed its production

on to his British partner, Hammer Films’ James Carreras (Hammer’s *The Curse of Frankenstein*, starring Peter Cushing, was released in 1957 to massive international success).

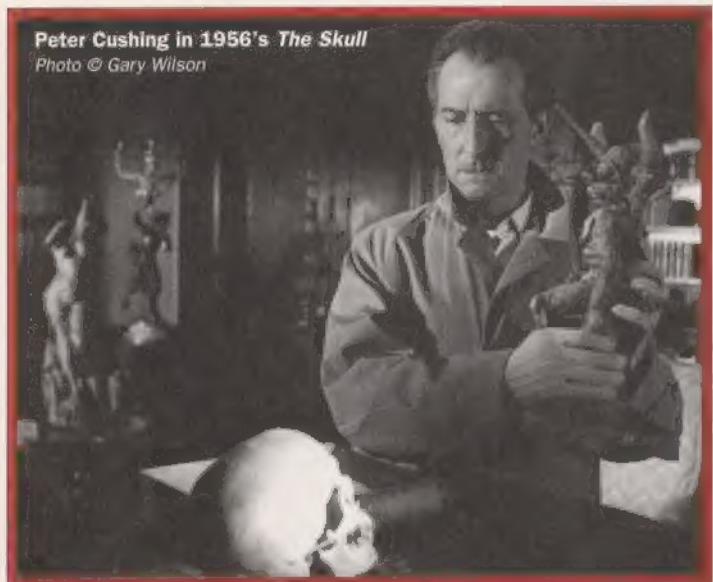
Meanwhile, Subotsky wrote and produced a pair of rock ‘n’ roll quickies for the drive-in market (1956’s *Rock, Rock, Rock*, and 1957’s *Disc Jockey Jamboree*), plus two exploitation offerings for United Artists and Warners: 1958’s *The Last Mile*, a remake of a 1932 melodrama, and 1960’s *Girl of the Night*, a slice of social realism revolving around the activities of a call girl.

Hammer had struck box-office gold with the horrors they had made in the wake of *The Curse of Frankenstein*; their success encouraged Subotsky to take another stab at the genre, this time from a story of his own. In 1959, with four feature films and some fifteen years of television experience behind him, the thirty-seven year-old Subotsky moved to Britain to produce *City of the Dead*, a witchcraft thriller which he and Rosenberg co-financed with the UK’s Vulcan Films. The ‘X’-certified result concerned a witches’ coven practising human sacrifice in a Massachusetts village.

Producer credit on *City of the Dead* actually went to union nominee Donald Taylor, which persuaded Subotsky to apply for permanent residence in the UK. On 2nd November 1961, he formed Amicus Productions with music publishers Cyril Baker and Franklin Boyd as his co-directors (Rosenberg would subsequently become Chairman of the Board, but remained in New York, acting as a silent partner). Amicus shot their first feature in December; *It’s Trad, Dad* was a feeble pretext to allow a parade of pop stars to strut their stuff on screen, and inspired another in the same mould, *Just For Fun*, which Glaswegian Gordon Flemyng would direct.

Subotsky’s thoughts, however, were on horror. He knew that he could never beat Hammer at its own game – for one thing, Amicus did not enjoy the luxury of owning its own studio, and could not economise, as Hammer did, by revamping sets, costumes and so on. Amicus had to stamp

Peter Cushing in 1956's *The Skull*  
Photo © Gary Wilson



its own identity on its horror films, and did this by employing a gimmick which had been used many times before in films but only once before in horror, albeit to considerable effect. The model for this first horror venture was to be Ealing's 1944 chiller, *Dead of Night*, a portmanteau in which five separate (and self-contained) stories had been connected by a linking narrative. Subotsky latched onto this device and brought in a clutch of well-known personalities from film and television to feature in the tales, including Hammer's own Cushing and Christopher Lee, plus a few old friends from his pop days, such as Roy Castle, DJ Alan Freeman, and jazz trumpeter Tubby Hayes. Columbia had been offered the project in black-and-white in 1962, but had turned it down on the grounds of cost. Rosenberg sold the idea to Paramount instead and, with distributors Regal signed on to handle its British release, *Dr Terror's House of Horrors* began shooting at Shepperton Studios on 25th May 1964 with a budget of a mere £105,000. The film revolved around a group of rail travellers who find themselves in the company of a mysterious figure called Dr Schreck (Cushing), who foretells each of their futures using a pack of Tarot cards. This was the cue for the individual stories – concerning a werewolf, a vampire, a crawling hand, a creeping vine and voodoo – to unfold. *Dr Terror's* was a huge hit; flushed with its success, Amicus' next horror, 1965's *The Skull*, attempted to consciously ape the Hammer design, if only in its moody, mist-enshrouded prologue. *The Skull* was the first feature to unite Amicus with writer Robert Bloch, who had become world-famous as the author of the novel which had begat *Psycho*.

## Noting that Hammer had a series of historical fantasies released to coincide with school holidays, Subotsky looked to television for inspiration.

With two more horrors already lined up, Subotsky turned his attention to other areas of interest. Noting that Hammer had begun to diversify its range of product through a series of historical fantasies released to coincide with school holidays, he looked to television for inspiration. He approached the BBC and bought the rights to *Doctor Who*. *Dr. Who and the Daleks*, part-financed by Joe Vegoda's Aaru Productions, proved successful enough to sire an almost immediate sequel. (Full details of the production and release of *Dr. Who and the Daleks* begin on page 12.)

The script to Bloch's *The Psychopath*, Amicus' next chiller, had outlined killings which were far more graphic than those in the two previous horrors: death by blow-torch, hanging, and crushing by car. Director Freddie Francis, who was not in sympathy with the full-frontal horror tactics practised by such directors as Hammer's Terence Fisher, laid the emphasis on suspense instead. Subotsky had a strict policy on violence in his films: "As far as explicit violence is concerned, we rarely have it and then only if it's totally necessary." In the liberal mid-



Christopher Lee and Peter Cushing in 1964's *Dr Terror's House of Horrors*  
Photo © Gary Wilson

Sixties, however, graphic violence was deemed ever more essential to the exploitation market, and Amicus's horror films would be hurt by Subotsky's principles.

Amicus put the third of Bloch's scripts into production on 6th December. *The Deadly Bees*, unsurprisingly, concerned a swarm of killer bees controlled by a psychotic bee-keeper (played with relish by Frank Finlay). On 31st January 1966, the cameras rolled on the sequel to *Dr. Who and the Daleks*. *Daleks' Invasion Earth 2150A.D.* was allotted a larger cast and a much bigger budget: £180,000. (A detailed commentary on the film begins on page 38.) Buoyed by the commercial reception accorded their *Doctor Who* films, Amicus continued to develop a line of similar subjects aimed at the matinee market. In the summer of 1966, two more science-fiction features were marked for release: *The Terronauts* in June, and *They Came From Beyond Space* in September. Cut-price science fiction thrillers had enjoyed a brief renaissance in the mid-Sixties, and none came cheaper than the two Amicus efforts. Despite the inclusion of the usual star names, and a token American lead in the latter to encourage US bookings, neither managed to struggle above second-feature status. Their preposterous plots and cheapskate production values would barely have passed muster in the Fifties, let alone the Sixties, and Amicus duly abandoned their flirtation with science fiction.

**O**n 6th November 1966, the company began production on *Torture Garden*; another portmanteau, its cast included Hollywood emigres Burgess Meredith and Jack Palance. This time Bloch, rather than Subotsky, provided the script, and the stories were taken from his vast stockpile of anthologised material. *Torture Garden* was superior to *Dr Terror's* in every way, bar one: box-office takings.

1967 saw only one Amicus production, *Danger Route*, a dull espionage thriller designed to cash in on the James Bond/spy film vogue: it failed to find a release until 17th December 1968. In March of that year, Amicus had tried its hand at the art-house market with a film version of Harold Pinter's play, *The Birthday Party*. A reverential adaptation, made in black-and-white and played entirely without orchestration, it was critically well-received but the commercial possibilities for the film were limited in the extreme. Amicus also tried their hand at social commentary with a version of Margaret Drabble's *The*



**Tom Baker as Moore and Denholm Elliot as Dillit in 1973's *The Vault of Horror***  
Photo © T Hillman Collection

*Millstone; A Touch of Love* concerned a pregnant student who is forced to contemplate an abortion.

In January of 1969, Amicus returned to science fiction, albeit of the highbrow variety. *The Mind of Mr Soames* – similar in theme to the more recent *Awakenings* – starred Terence Stamp, Robert Vaughn and Nigel Davenport, but was considered dull. On its release, the film was further hindered by being awarded the censor's new 'AA' certificate, which lowered the age limit for entry to fourteen and thus eliminated the tantalising potential that the 'X' often instilled. Undaunted, a second science fiction subject quickly followed – and to a more rewarding critical and commercial reception. *Scream and Scream Again* concerned the construction of a race of cybernetic supermen for the purpose of world domination. A combination of paranoid fantasy and mystery

thriller, *Scream and Scream Again* was a surprise hit, partly due to its adroit inclusion of all three titans of terror: Lee, Cushing, and Vincent Price. It was a long way from their typical Sixties output, and put Amicus firmly back on track, turning a healthy profit.

Suitably reinvigorated, Amicus promptly put another portmanteau horror into production. *The House That Dripped Blood* went before the Shepperton cameras in May 1970. On this occasion, Cushing and Lee were joined by Denholm Elliott, Nyree Dawn Porter, Joss Ackland and Jon Pertwee – who had recently finished work on Season Seven of *Doctor Who*. Again awarded a milder certification, distributors Cinerama appealed against the censors' decision, and its 'AA' was altered to 'X.' *The House That Dripped Blood* went on to do good business; Subotsky planned more of the same. Before that, he dabbled in straight horror and psychological suspense, with *I, Monster* (a new *Jekyll and Hyde*, starring Lee and Cushing) and *What Became of Jack and Jill* (starring Vanessa Howard and Paul Nicholas).

Fifteen months on from *The House That Dripped Blood*, another Amicus anthology moved into Shepperton Studios. The tales were drawn from EC Comics' *Tales From the Crypt* title, which had been banned as far back as 1954, when agencies of government on both sides of the Atlantic had taken exception to its graphic content and

allegedly corrupting influence on minors. The original strips had since taken on legendary status; five were turned over for Amicus' anthology treatment. On April Fool's Day, 1972, filming started on *Asylum*, in which four disturbed inmates in a mental home – one of them its former head – narrated a quartet of horror stories. This, the final Amicus/Bloch collaboration, would be the best of the lot. *Asylum* was followed by the garishly-titled *And Now the Screaming Starts*, a Gothic horror tale featuring another disembodied hand – "The dead hand that crawls, kills and lives!!" screamed the poster – which starred Cushing and Herbert Lom. Sadly, *And Now the Screaming Starts* was the only film on Shepperton's stages that July. The rot was setting in, not only for British horror, but for the whole of the British film industry.

**T**he *Vault of Horror* – a sequel to *Tales From the Crypt* – began shooting on 2nd October at the smaller Twickenham Studios. Directed by Roy Ward Baker in a more darkly sombre vein than its Freddie Francis-helmed parent, it turned out to be nowhere near as commercial. A third EC film, *The Haunt of Fear*, was promised, but that would be overtaken by events.

*Tales From the Crypt* and *The Vault of Horror* had been made for the newly-formed Metromedia Producers Corporation after Max Rosenberg had struck up an alliance with Charles W Fries, the company's Executive Vice President. Fries, a long-time executive for giant Columbia Pictures, was spreading his film-making wings further afield. As Subotsky would discover, Rosenberg and Fries' new affiliation would turn out to be an unholy alliance as far as Amicus' future was concerned. Amicus co-produced its second feature with American International in 1973. A version of Angus Hall's novel *Devilday* had been on AIP's schedules for some time before finally going into production using the talents of Vincent Price, Peter Cushing, and rising horror star Robert Quarry (*Count Yorga*). Despite their presence, *The Revenge of Dr Death* was an abysmal effort; shooting was tense and speedy. The result, padded out with footage from Roger Corman's early Poe films for AIP, was released under the title *Madhouse*.

*From Beyond the Grave* was the seventh, and last, of Amicus' horror portmanteaus; it ended up playing to empty theatres alongside *The Beast Must Die* – their very

## Claim and counter-claim continued into the Eighties; Rosenberg sued Subotsky for libel in 1983.

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**More blue eye liner for the Daleks behind the scenes of *Dr Who and the Daleks***

last horror film - with which it was shot back-to-back. *The Beast Must Die* concerned a big game hunter out to bag himself a werewolf from a group of likely lycanthropes which he has assembled on his private island. Only the outrageous William Castle-style gimmick of a "werewolf break" before the end, during which the audience was invited to guess the identity of the actual beast, lifted it above the norm.

On 13th February 1973, at Rosenberg's instigation, John Dark had joined Amicus as Executive in Charge of Production. Educated at Wellington College, Dark had been an executive for both Paramount and Columbia Pictures. From the outset, Dark and Subotsky did not get along. But Dark had ideas which were more in tune with the times, and, through his ties with Columbia, persuaded British Lion to back a film based on Tarzan author Edgar Rice Burroughs' 1924 adventure novel *The Land That Time Forgot*.

*The Land That Time Forgot* started shooting on 27th February 1974, with Dark producing; the cast mostly comprised prehistoric monsters constructed and operated by Roger Dicken (Doug McClure, however, was there to reassure the American market). The plot, in which a U-boat drifts into uncharted waters and discovers a strange island, was markedly similar to Hammer's 1968 *The Lost Continent*. But, as scripted by science fiction writer Michael Moorcock, the film was literate, enthralling, and simply begged for a sequel. Its box-office returns ensured sequels aplenty - but not with Amicus.

their twenty-year working relationship, but, caught between Dark and Fries, he felt that he was finally being elbowed to one side. On 10th June 1975, Milton Subotsky resigned his directorship of Amicus Productions.

Within a month, Subotsky had set up Sword & Sorcery Productions and intended to make a trio of films concerning the comic strip character *Thongor*; with producer Andrew Donally, Subotsky would also take up option rights on Solomon Kane, one of a number of epic heroes dreamed up by *Conan* creator Robert E Howard. *Thongor* ultimately fell by the wayside, and Subotsky would enjoy only moderate success as an independent; he co-produced *The Uncanny* in 1976, *Dominique* in 1977, *The Martian Chronicles* in 1978, and *The Monster Club* for Lew Grade's ITC/Chips in 1980. The latter attracted a great deal of publicity and a surprising 'A' certificate, but, with the imminent demise of ITC, would fail to get a theatrical release in the US.

To his credit, Subotsky had the foresight to snap up the screen rights to several of Stephen King's short stories in 1978, and these - as *Cat's Eye* and *Maximum Overdrive* - would earn him a good deal more than he had as a mere co-producer.

*At the Earth's Core* went into production at Pinewood Studios on 26th January 1976: it was the last official Amicus film and, with a budget of around \$1 million, it was also the most expensive by far. 1977's *The People That Time Forgot* tried to repeat the success of the first Burroughs picture, but the economies in production were self-evident. Ostensibly made under the Amicus umbrella, on release it was credited as a Max J Rosenberg production. Dark

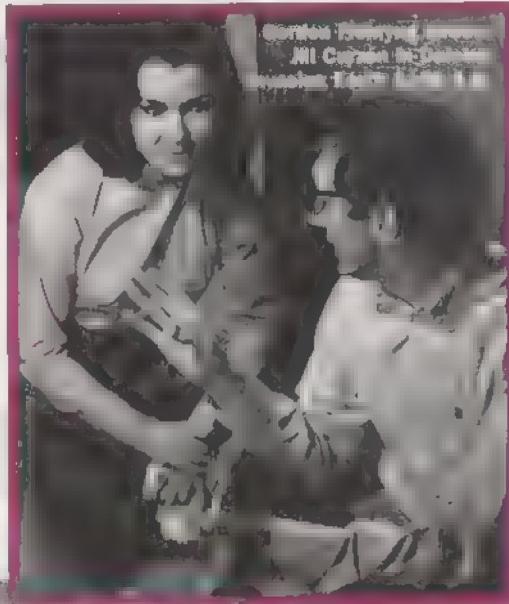
produced *Warlords of Atlantis* for EMI in 1977, finally resigning his Amicus directorship on 17th November 1978.

After Subotsky's withdrawal from Amicus, Rosenberg announced *Cat People* as an Anglo-Canadian co-production with a starting date of 1st June 1976; Charles Fries would produce (it was eventually made in 1981). Amicus' end had been anything but amicable and *Cat People* remained a bone of contention between Subotsky and Rosenberg. In 1981, Subotsky sued his erstwhile partner in the New York Supreme Court over his alleged participation in the project, and for his share of the profits on three late Amicus productions. Claim and counter-claim continued into the Eighties; Rosenberg sued Subotsky for libel in 1983. By that time, Subotsky had come up with a new company - The Great Fantastic Picture Corporation - and planned to make an animated *Thongor* and a Stephen King omnibus, *Frightnight*.

With no financial returns filed since the departure of John Dark, Amicus Productions was officially dissolved on 9th December 1983; six months later, Subotsky bought back the name and announced two projects in development under the revived Amicus *aegis*.

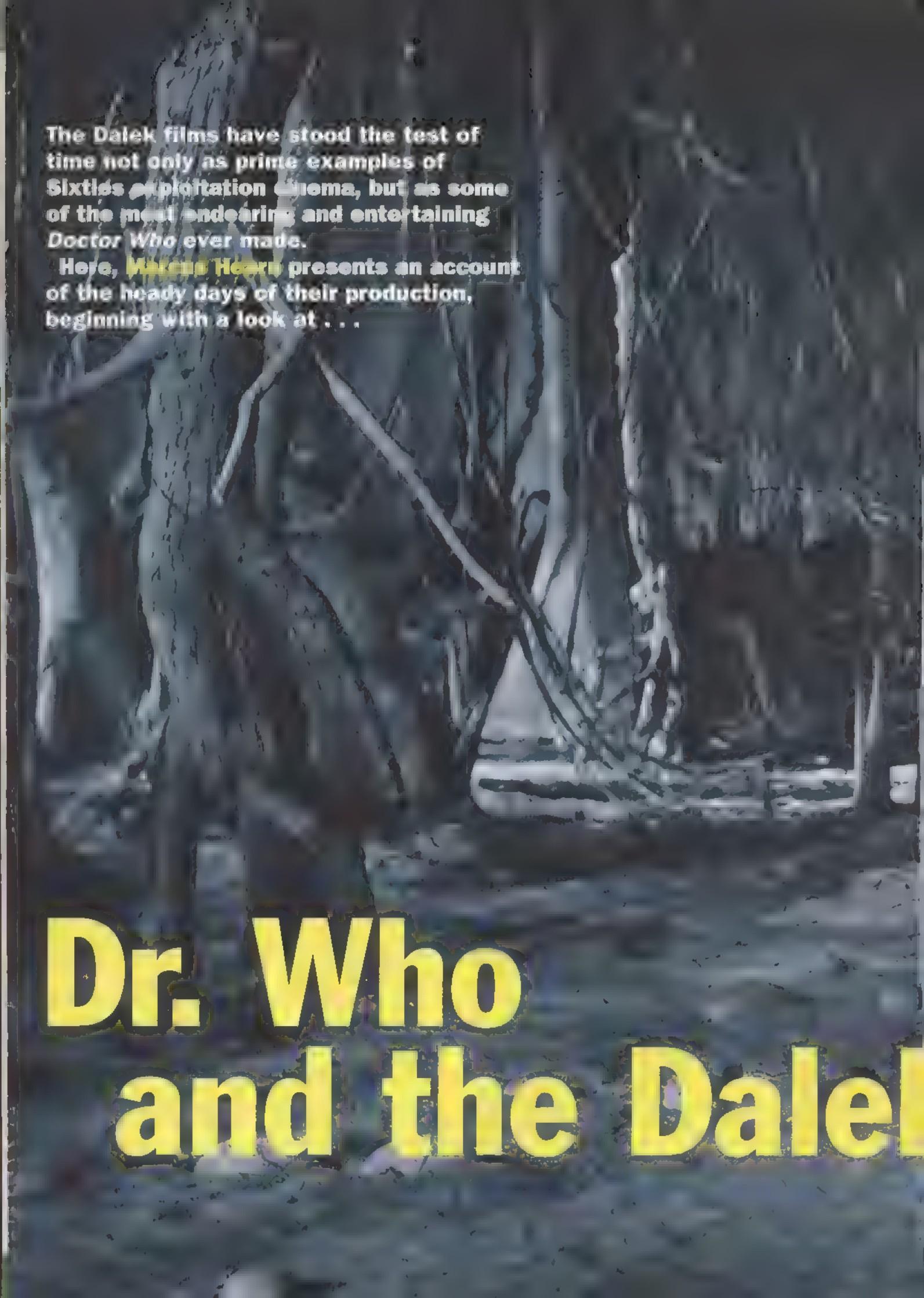
He made no further announcements.

Milton Subotsky died in London on 27th June 1991; he was sixty-nine. Allied Vision's film of Stephen King's *The Lawnmower Man* (on which Subotsky was credited as co-producer) was dedicated to him. Among his many other achievements, Subotsky had written a book entitled *The Golden Treasury of Classic Fairy Tales*; to the last, he dreamed of making films in 3-D, and pseudo-horror films for children. That same year, Max J Rosenberg, at seventy-six, co-produced a film in Canada entitled *Primary Motive*. \*



Daleks' Invasion Earth 2150 A.D.

**A**s Dark began to prepare for *At the Earth's Core*, another exotic Burroughs fantasy concerning a mythical land at the centre of the Earth, Subotsky was planning a remake of Val Lewton's 1942 thriller, *Cat People*. Subotsky had been urging this project on his partner for more than a decade, and he now intended to film it in 3-D, despite an abortive flirtation with the process on the earlier *I, Monster*. Rosenberg, however, had other ideas about how *Cat People* should be made - and another producer ready to put his ideas into practice. "The project did not originate with Milton Subotsky. It originated with me and Charles Fries," he later informed *Variety*. Subotsky had frequently been at odds with his partner on many occasions during



The Dalek films have stood the test of time not only as prime examples of Sixties exploitation cinema, but as some of the most endearing and entertaining *Doctor Who* ever made.

Here, **Marcia Hines** presents an account of the heady days of their production, beginning with a look at . . .

# Dr. Who and the Daleks



YES



The astonishing interior of Doctor Who's time machine, TARDIS

**I**t is perhaps ironic that the medium which contributed so much to the demise of the British film industry also fuelled its last gasp. Television dealt a crippling blow to British cinema in the early Fifties, marking the beginning of the end for both the low-budget 'B' feature and mainstream black-and-white film production in general.

Towards the late Sixties and into the early Seventies, when renewed competition came in the form of colour television, one of the few props the remaining British production companies possessed was the television spin-off.

The first television spin-off movie to make a serious impact was part of the retaliation against the introduction of independent television in the early Fifties. Hammer's *The Quatermass Xperiment* (1955), a streamlined adaptation of Nigel Kneale's BBC serial, was the first British picture to receive an 'X' certificate and catalysed the company's infamous rise to become the world's foremost exploitation studio.

As the Fifties continued, Hammer's supremacy went largely unchallenged. Independent production companies such as Eros and Triad provided limited competition but Hammer remained too prolific, too successful and too well connected to suffer. It wasn't until their fortunes took a dip in the early Sixties that a rival company was able to gain a sturdy foothold in an increasingly specialised market. The company was Milton Subotsky and Max J Rosenberg's Amicus, and the film that changed their fortunes was *Dr Terror's House of Horrors*.

This horror anthology was the company's first colour feature, and boasted a large cast led by Peter Cushing, Christopher Lee and Roy Castle. Recalling the film's origins, Subotsky acknowledged the debt he owed to

Ealing's classic 1945 ghost story portmanteau. "I had always admired *Dead of Night*, and thought the time was ripe for another film like it." The anthology format was to provide a mainstay of Amicus's future production. *Dr Terror's House of Horrors* proved one of their most successful and impressive entries into the field, although it very nearly hadn't appeared at all. "Max had a dreadful time obtaining financing," Subotsky remembered, "and we nearly stopped shooting the film after the first two weeks. Our British co-financier, Joe Vegoda, came to the rescue with additional investment after part of the American financing was withdrawn."

Joe Vegoda was the managing director of Regal Films International, a British investment and distribution company formed in 1958. "It has to be repeated over and over again that good stories are very hard to find," he emphasised to *The Daily Cinema* in 1965. "These days you need gimmicks and many other ingredients too numerous to mention, which have to be included in a well-made film."

It was perhaps a firm belief in this philosophy that took Vegoda to the BBC around May 1964 to negotiate the rights to produce a *Doctor Who* film. The Walt

Disney company had approached the BBC in July that year with a view to adapting the *Marco Polo* serial for the big screen, but nothing came of that initial enquiry. Little is known about the progression of Vegoda's project over the next six months, but he emerged from negotiations at the beginning of November with two partners and a tentative deal. His partners were Subotsky and Rosenberg, and the deal was for a feature film version of the first Dalek serial with an option for one sequel. The BBC and Dalek creator Terry Nation reportedly received £500 for the rights to the concepts, characters and situations required for the film, and a contract was duly drawn up.

## "It's going to be a science fiction comedy."

*Milton Subotsky*

That contract was signed in mid-December, but Subotsky, Subotsky and Rosenberg had already announced the project to the press. The edition of *Kinematograph Weekly* dated 12th November 1964 reported that Aaru Productions (a new company headed by Subotsky and Amicus) would be dedicated to the production of *Dr. Who and the Daleks*. Subotsky stated that Peter Cushing and Roy Castle (both of whom had appeared in *Dr Terror's House of Horrors*) would lead the cast, although the focal point would remain the Daleks themselves. "It's going to be a science fiction comedy," he added, intriguingly.

Subotsky's US-based partner Max Rosenberg was absent from all reporting and publicity at the time. (He apparently held little interest for Amicus's fantasy subjects, only getting involved in their more 'serious' films such as 1960's *Girl of the Night* and 1968's *A Touch of Love*.)

**P**re-production began in earnest towards the end of 1964, another period where details of the film's development are sketchy. While it is known that Milton Subotsky cast Peter Cushing as Doctor Who and Roy Castle as Ian without so much as auditions, the casting of Barbara is amongst the factors which strongly suggest the influence of director Freddie Francis during these months. Francis was an Oscar-winning cinematographer and Hammer director who Subotsky had 'poached' for *Dr Terror's House of Horrors* in early 1964. "Hammer was a commercial venture; in contrast, Subotsky was a film fan," Francis recently recalled, showing no regret. "I had to admire Milton because he loved the cinema and he got films made. I'm sure he never made any money because by the time the films were finished, there was nothing left for him."

Although Subotsky would come to regard Francis as the first of Amicus's 'house directors', at this stage he was just embarking upon his career with the company. *Dr Terror's House of Horrors* was an enormous success, and Francis followed this with *The Skull*, which began shooting at Shepperton with Peter Cushing in the lead in mid-January 1965. At the end of that month, *The Daily Cinema* reported that Cushing and Francis's next project for Amicus would be *Dr. Who and the Daleks*. In the same report, Subotsky told the magazine that if the first *Doctor*



*Who* film was successful then he anticipated "Dalek films at the rate of about one a year."

In February 1965, when it was still assumed that Francis was directing *Dr. Who and the Daleks*, the role of Barbara was filled by Anne Bell, who had been cast by Francis in *Dr Terror's House of Horrors*. By the time shooting had wrapped on *The Skull* in mid-March 1965, Bell had given way to twenty-six-year-old Jennie Linden in only her second film role. Her first had been in Hammer's *Nightmare*, a 1963 psychological thriller directed by . . . Freddie Francis.

When *Dr. Who and the Daleks* began shooting at Shepperton on Friday 12 March 1965, thirty-one-year-old Glaswegian director Gordon Flemyng was in the director's chair, and by this time he had found Roberta Tovey to play the other principal cast member, Susan.

Shooting on *Dr. Who and the Daleks* began five days later than initial projections, possibly due to delays incurred by complex set construction. "We intend to make full use of the colour, spectacle and action that make the difference between large and small screen entertainment," Subotsky told *Kinematograph Weekly* in early April 1965. "One of the things we have to make it different and better is splendour. Our real star of the film is Bill Constable, who designed the sets. It's probably the world's first plastic set – it's all plastic, but it looks metallic. We've used all sorts of new materials."

The interior of the Dalek city measured some 18,000 square feet, filling Shepperton's Stage A. Hardboard sprayed dark gold gave the distinctive copper-look to the film – other substances were simulated with aluminium and perspex. The central control room featured some £2,500 worth of electronic equipment which Constable was largely able to hire at a fraction of the cost. Despite this, the materials used to construct the city ultimately cost around £13,000.

The petrified forest set filled Studio H, then Europe's largest sound stage, and took up 29,750 square feet. Constable's team constructed the forest, surrounding it with sunken lighting for eerie effect, at a final cost of around £4000. "It was built quite high up," remembers Roberta Tovey, "and at one point I had to come down this rock face. I looked down and thought it was quite frightening, but I can remember Gordon Flemyng



Peter Cushing  
as Doctor Who

# characters

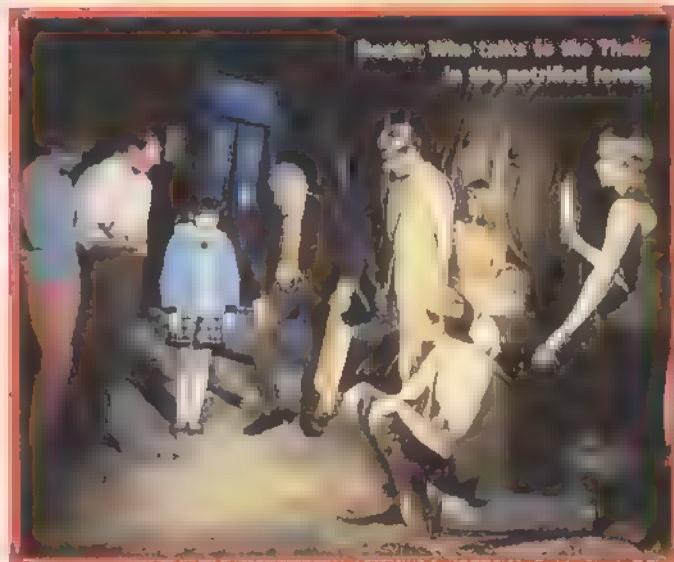


a gentleman.

Ian

destruction of the Daleks

actually enjoys it



saying 'Don't worry! He stood behind the camera and said 'If you fall I'll catch you.'"

Some of the biggest expenses were incurred by the Daleks themselves. *Doctor Who's* television producer, Verity Lambert, lent Subotsky design plans for the BBC's Daleks, and recommended Shawcraft, the Uxbridge-based company who supplied the television series with its most

demanding costumes, for construction. Shawcraft took three to four weeks to construct eight 'working' Daleks at a cost of £350 each. A further £600 was charged by Shepperton's twelve-strong effects workshop to modify the casings to take into account the demands of the script. Their most important addition was the inclusion of car battery-powered carbon dioxide fire extinguishers for the Dalek guns. The 'negative' extermination effect traditionally used in the television series was impossible to achieve when shooting on film, so the fire extinguishers were deemed a suitable alternative. The reasons behind the choice depend on who you want to believe. Subotsky told *Kinematograph Weekly's* Derek Todd: "We were going to have them shooting out flames, but John Trevelyan [then head of the British Board of Film Censors] thought children were frightened of flames. So we went to the other extreme and armed them with fire extinguishers!"

Gordon Flemyng's explanation differed somewhat: "We used that simply because we couldn't add a ray to the film and it wouldn't have been good enough to just have people fall down. We wanted something that could be seen." Flemyng nevertheless conceded that Trevelyan's opinions counted for a lot. "We were quite definitely going for a 'U' certificate and if we hadn't received a 'U' certificate it wouldn't have succeeded."

Allan Bryce, one of Ted Samuels' assistants in Shepperton's effects workshop, has memories which may suggest that the Dalek weaponry was originally devised along different lines. "The



## The Thals

treated abilities in arts such as pharmacology and cosmetics – arts shunned by the Daleks, the



Daleks were armed with something rather like an egg-beater. We had a Dalek in the department and we had to build it this egg-beater device with something that poked in and out of the end when it fired. The trouble was, everything we did we didn't like – at one point we even

used a modified egg-beater! Then someone came up with the idea of using fire extinguishers. I can't remember whose idea it was, I think it was probably the result of a brainstorming session in the special effects department."

Some of the effects budget contribution to the Daleks' modification never saw exposure the screen, again due to the stipulations of the BBFC. Allan Bryce: "There's a scene where they force the top off a Dalek, look inside and react with horror. You never actually saw inside, but

we did. We made a green, writhing, wacky thing for the inside of the Dalek. Somebody was underneath the creature with their hands inside it, making it writhe. I think it was the editor's decision to cut that, and as far as I remember it was the only thing that was cut.

That was an example of the sort of thing you couldn't show in a 'U' certificate film."

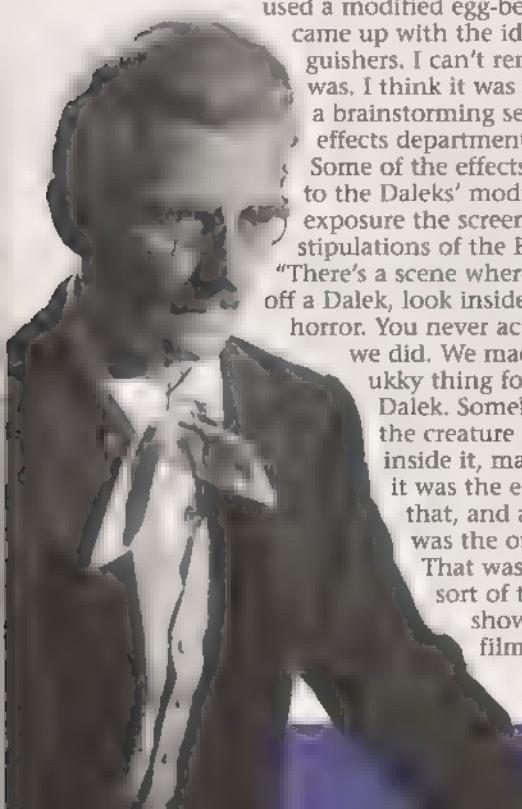
"We had a huge problem over whether we were going to show what was inside the Dalek," remembered Fleming. "No one had ever shown what a Dalek looked like, and we decided that it was basically a brain, an intelligence with no recognisable features. I remember going to talk to the censor about what I was going to show [discussing potentially controversial scenes in advance of shooting was a procedure encouraged by Trevelyan] when I took the lid off this thing and how I might be able to get round not showing it. Ultimately we decided it was a brain with one arm, because it had to have the means to operate the machine – firing the gun and steering – and we showed the claw hand on the end of the arm."

The remaining Daleks, non-practical dummies simply required for crowd scenes, were built from fibreglass in the Shepperton plaster shop. Ten were constructed during the course of a week's work, at a cost of around £1000.

The film's other special demands included the costumes, make-up and wigs for the thirty Thals. This amounted to a further £2,500.

"So why get involved in science fiction?" concluded one of the film's publicity documents after a rundown of the above costs. "Find yourself a nice drawing-room comedy and film that. No one will want to see it but it will be much simpler and cheaper to make."

Although no filming schedule for either film is known to survive, Roberta Tovey has vivid memories of her first day. "I think the first scene that was shot on the first ever day of filming was the actual scene that you see in the house where Barbara's waiting for Ian to arrive. It's



unusual when you're filming – to actually start at the beginning of a film.

"Gordon Flemyng made a deal with me. For every shot that I did in one take he would give me a shilling. This went on through the filming and I never saw a shilling, so I thought he must have forgotten all about it, but on the last day of filming he called me over and said he had something for me. He said 'Here you are, this is my part of the deal,' and gave me this pouch full of shillings. It said on it: 'To one-take Tovey, love Gordon.' I've still got it."

Filming progressed in the quick and efficient manner typical of British exploitation film-making of the day. Aside from the scene with the Dalek mutant, only two other sequences are known to have ended up on the legendary cutting room floor. Milton Subotsky: "The leader of the Thals had just finished his lines urging the Thals to fight the Daleks when Barrie Ingham, who played Alydon, just for fun put in the famous speech from *Henry V*. It wasn't until he got to the end of this that the director woke up to what he was doing and shouted 'Cut!' When everyone saw the rushes of this section they were in fits of laughter."

## "The script is the most important thing in film-making – the direction is not that important."

Milton Subotsky

Subotsky was also responsible for Skaro's dreaded lake of mutations appearing decidedly mutation-free. "We had something, but it looked so terrible we didn't use it."

The film's most spectacular sequence was also the most difficult to achieve. "The hardest work on the first film from our point of view was the destruction of the Daleks' command post at the end," recalls Allan Bryce. "A lot of that was actually done with rubber bands. We made eight copies of the big panels that rolled around out of balsa wood and plaster. Behind them, we stretched a large rubber band which had wooden balls threaded on to it. We also planted fireworks and the little flashes on to the panels. The rubber band was stretched on to a quick-release hook. When we wanted the control panels to explode we pushed a button which lit the fireworks and released the rubber band. The rubber band flew forward, hitting the back of the panel and knocking it out and breaking it up, while lots of little 'explosions' went off. The process was useful because you could create a large explosion effect which people could practically stand on top of. Not only that but it was fairly quiet."

The film's explosive climax didn't go entirely without a hitch though, as Roy Castle recalled. "There was only one time when Gordon Flemyng got really fraught, and that was after a big explosion when one of the Daleks forgot to turn his lights out! We could only do it once – they just couldn't afford to film the scene again."

Shooting came to an end, several days over schedule, on Friday 23rd April 1965. The final budget came to around £180,000, making the film expensive by Amicus standards. (*The Terronauts*, a science fiction film the company put into production the following year, cost a mere £80,000.)

Post-production work was a process, alongside writing and producing, that Subotsky took a special interest in.

(1940) and *Hammer*

1948). Milton Subotsky cast Cushing as the star of *Dr Terror's House of Horrors* (1964) in an attempt to capitalise on his deserved reputation as the world's foremost horror actor. Between the two Dalek films, Cushing starred in *The Night The Silicates Came*, a low-budget science-fiction thriller retitled *Island of Terror* upon its release in 1966.

Making his mark at 1958's *Royal Variety Performance*, Roy Castle was one of this country's top light entertainers. Regular television appearances in the UK and US, as well as a starring role in the West End's *Pickwick*, preceded his friend Freddie Francis



2nd September 1994.



(Roy Castle) and Susan Straker among the flora of Skaro.



(1963), consisted solely of a long loud scream, excellent training for her role in *Dr. Who and the Daleks*. The strenuous demands of the script demanded an image overhaul for her hair and clothes, which both had to be restyled for practicality. On 11th February 1965, *The Sun* asked her how she



Doctor Who and Susan are captured by the Daleks

the first film in the cutting room I had to rewrite a lot of the dialogue to fit the flashes," Subotsky remembered. The results of this compromise are all too obvious during sections of stilted Dalek 'conversation' in the finished film.

Following a small-scale Dalek invasion of the Cannes Film Festival in early June, a UK press reception was held on the 23rd. Invited critics each left with their own souvenir model Daleks. On the following day, the Studio One cinema in London's Oxford Street ran a preview screening. The cinema was also the venue for early morning trade shows throughout June. Studio One, which seated around 500 people, was London's premier family cinema in the Fifties and Sixties. It was established following rescreenings of *Fantasia* in the late Forties, and specialised in first-run Disney films thereon. *Dr. Who and the Daleks* was just the type of film it welcomed during the busy school holiday period.

**D**r. Who and the Daleks formally premiered at Studio One on Friday 25th June 1965. *Kinematograph Weekly* advised cinema managers that the film would be a "sure-fire popular money-maker." Fleet Street critics were a little more cynical, begrudgingly admitting the undeniable appeal of the Daleks but finding fault nearly everywhere else.

"The purist fans of Dr. Who will probably object to the changes of cast and the change of mood among the human beings in the story," wrote Leonard Mosley in the *Daily Express* of 23rd June. "The dotty doctor is played in this film by Peter Cushing rather in the manner of a mad hatter looking for a lost tea party. The dim hero has turned into Roy Castle at his daftest, tripping over every twig in sight."

An even sniffler review appeared in *The Times* of 24th June: "A large-screen, colour version of the popular television children's serial, this fantasy about time-travelling clearly owes quite a bit to HG Wells's *The Time Machine*, and gains very little in its new expanded form. The technical advantages of the cinema over television only show up the shodiness of the sets, and the dialogue, lifelessly delivered by a dispirited cast, is too feeble even to be funny."

*Kinematograph Weekly* went to some pains to outline the differences between the television and the big screen cast. "Dr Who, himself, as played by Peter

Clements

Monique (1969)

"The script is the most important thing in film-making – the script and the film-editing," he once said. "The direction is not that important."

Sadly, being a jack-of-all-trades wasn't always to the benefit of Subotsky's films, as Freddie Francis remembers. "Amicus would always accept less money than budgeted to make their films. To make up the difference, Milton would write the scripts and he wasn't a very good writer. Milton [also] insisted on doing the editing, but unfortunately he was no more an editor than he was a writer . . . One had these terrible fights."

It wasn't until Subotsky and his editor Oswald Hafenerichter began piecing the footage together that Subotsky realised Gordon Flemyng's fundamental error. The director hadn't realised that the Daleks' lights were supposed to flash in synchronisation with their speech. "When I got





Doctor Who in the Forest on Screen

Cushing, is a milder, but less obstinately stupid person, a likeably eccentric old scientist. Ian is quite different. The part has been given to that attractive and brilliant variety star, Roy Castle, and his comic talents are used to lighten the tension, without destroying the excitement. Jennie Linden, as Barbara, and Roberta Tovey, as Susan, have less chance to make impact, but they are, after all, only girls."

Maurice Richardson, writing in *The Observer*, made a more succinct comment on the differences between the television cast, coming out firmly in favour of William Hartnell: "I've no wish to see that Dalek film. For me there can be only one Dr Who."



Roberta Tovey as Susan, petrified in the forest

On Friday, David Robinson wrote a perceptively critical piece in *The Financial Times*. "On film Dr. Who and his enemies the Daleks seem a good deal sillier than they did on the television, mainly because Milton Subotsky does not seem to have taken the trouble to give the sort of mad logic to his tale that Terry Nation did with the TV series. Or it may be that the screenplay has been rather arbitrarily cut about."

Felix Barker, writing in the *London Evening News*, also commented on the film's peculiar dialogue. "Before their next film, the Daleks will really have to be sent to RADA to brush up their elocution. At the moment they speak in a - thick - uninflected - monotone - with - all - the - words - spaced - like - this. It may be all right for 25

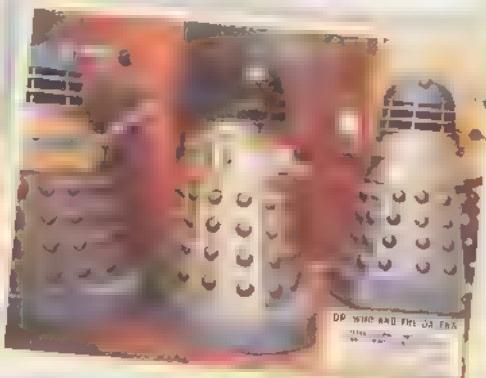
minutes but it's very boring for a whole film."

In *The Daily Worker* of Saturday the 26th, Nina Hibbin made a similar observation, and a more philosophical one besides. "[The Daleks'] jerky electronic voices and cumbersome movements are more irritating and pace-destroying than ever . . . Even in this nonsense it is rather repulsive to find the quirky old doctor preaching blimpish militarism to the idyllic and peaceable Thals."

"The film is just coy," wrote novelist and poet Philip Oakes in *The Sunday Telegraph* on the 27th. "The Daleks themselves - a tribe of space Nazis, clad in steel bollards - are still pretty

menacing, but Peter Cushing's doctor is a pale shadow of the TV grouch."

Barry Norman admitted that the film had "all the preposterous ingredients for box-office success", despite finding himself irritated by Roy Castle's char-



acter. "If there is a door to be hurtled through, a box of chocolates to be sat on, a pratfall to be taken, Mr Castle hurtles, sits and takes, skidding through the film like a man on a banana skin."

On Monday 28th June, *The Daily Mail's* Desmond Zwar shared lunch with Terry Nation and asked him his opinion on the cinematic version of his teleplay. "One fear nags the golden world of script writer Terry Nation: that the Daleks might get on top of him. When he hurried off after work to Studio One in Oxford Street to see *Dr. Who and the Daleks* he worried some more. For just as claustrophobia grips successful stars of long-running TV shows, the 34-year old writer with the excited schoolboy eyes shakes his head over his staggeringly successful brain-child. 'I find that against my will I am sort of taken over by the Daleks . . . I have written better things you know. Without wanting to sound too pompous, I hope, I was a rich script writer before I dreamed up the Daleks.'"

**D**espite this almost universal derision, *Dr. Who and the Daleks* did fairly brisk business at Studio One. The cinema's takings during the film's eight week run totalled £12,662 (including the 7/6d Mr Nation reportedly paid for his ticket). Indeed, in its first three days alone the film had earned £1,200 - the most profitable opening co-distributors BLC had ever seen. Charles Selvage, the manager of Studio One, remained unenthusiastic. "We cater for family audiences," he told the *Daily Mail*, "but a lot of the films we think would be nice for children are not tough enough for them. This is one of them."

In common with the showmanship actively encouraged by distributors of the era, a large variety of press and publicity materials were prepared prior to film's general release. *Dr Terror's House of Horrors* saw one of the most impressive press books ever prepared for a Sixties exploitation film, and *Dr. Who and the Daleks* continued the trend with a lavish, full-colour campaign booklet published in July. The information inside spearheaded an uncommonly aggressive campaign engineered by Joe Vegoda's Regal Films. "Dr. Who and the Daleks are on their way to dominate your box office," the booklet warned. "The film that kids and adults can't resist." It went on to call the film "007 for all the family" and its characters "the space-age Swiss Family Robinson." The



booklet notes also suggest that the film would "eradicate . . . obliterate . . . annihilate . . . exterminate . . . spiflicate . . . previous box office records." The campaign booklet contained various promotional gimmicks offered to editors of local newspapers free of charge. Alongside a black-and-white line drawing for children to colour in, Cadbury's supplied a recipe for Dalek chocolate cakes. "Draw your local newspaper editor's attention to this recipe," cinema managers were advised, "he might well print it on the Woman's Page . . . It is quite likely that a local baker would like to produce these cakes, particularly during the period when you are playing the film."

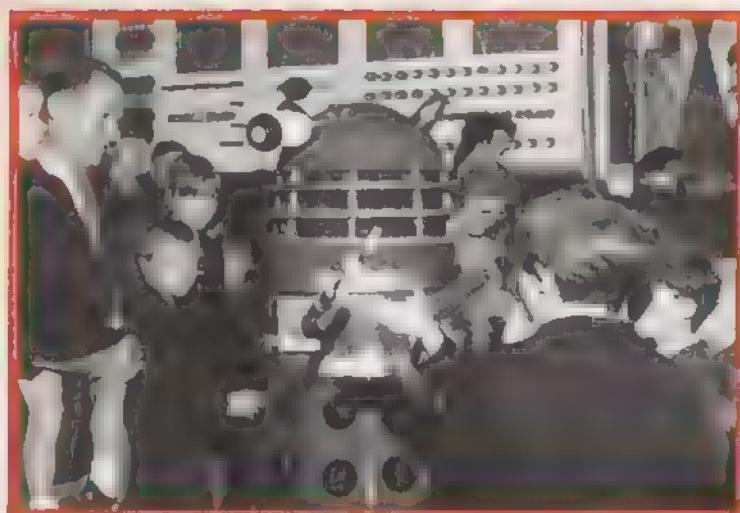
Publicity was closely tied in to the activities of various licensees and shops. Woolworths' head office was kept up to date with local release dates and individual branches were duly supplied with free point of sale window display material. If requested, shops could also be supplied with "full colour window pelmets, a unique full colour broadside double crown and a strip counter display for a complete store tie-in." Representations of the promotional store strips (which consisted of rows

of Daleks interrupted by flashes containing slogans) were included with the booklet. Similar advertisements had already appeared in the trade press during the last two weeks of June, with rows of Daleks running along the bottom of pages.

## "Jennie Linden and Roberta Tovey have less chance to make an impact, but they are, after all, only girls."

*Kinematograph Weekly*





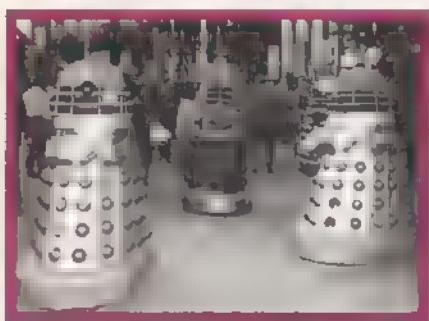
Excited children crowd round a Dalek In the touring mock-up of the Dalek City

Woolworths was the largest stockist of Dalek merchandise during 1965. Over forty Dalek products were licensed at the time, and highlights from the range were included in a special merchandising supplement included with the campaign booklet. Alongside such familiar collectables as Panther's *The Dalek World* book (which featured photographs from the film) and the infamous 'Anti-Dalek Fluid Neutraliser' (a water pistol) were lesser-seen items such as Dalek balloons, Dalek transfer sheets and the Dalek 'high-flying space kite'. Items specifically licensed to the film included a 'paint and draw' book with dot-to-dot puzzles. "There has been nothing like the Daleks since the Beatles and James Bond," proclaimed the sales hype.

**A**ccessories promoting the film itself included specially prepared paper serviettes, paper milk bottle collars, linen banners, photographs, transparencies and paper bags, all of which could be bought by cinemas and used to attract custom. As is still the norm, National Screen Service Ltd prepared the trailer, which included a specially recorded narration by Peter Cushing outlining the highlights of the film. It was also National Screen Service's job to produce the film's promotional posters, front-of-house stills and lobby cards, all of which are now highly sought after by collectors. Unusually for the time, the nine front-of-house stills and the eight lobby cards all depicted colour photographs from the film. Up until the early Seventies it was common practise to crudely colour black-and-white photographs for such purposes (indeed the front-of-house stills in question were actually advertised as 'coloured') and the *Dr. Who and the Daleks* sets stand out as fine exceptions.

While the film's official nationwide release date was set for 22nd August

1965, it was seen in many areas as early as July. The first week of business saw excellent takings in areas such as Swansea, Blackpool (which had a successful Woolworths' tie-in) and Bournemouth, where local shops reportedly sold out of Dalek toys. Over £2000 was taken in the first week of release outside London. By early August the film had broken box-office records in Hove, Worthing and Hastings, while in Aberdeen the records previously set by the Boulting Brothers' comedy *Heavens Above!* (1963) were broken. All this success came despite being saddled



The Daleks promote the film at Cannes

# The Daleks

T

the Daleks

tered their invention

with an apparently dreadful support feature entitled *Coast of Skeletons*.

By this time, publicity for *Dr. Who and the Daleks* had shifted into high gear. *TV21*, a high circulation children's comic, featured a Dalek supplement in its issue dated 31st July. Highlights included *Thunderbirds* puppets Lady Penelope and Parker paying a visit to the stars of the film for an 'interview'. However, even Lady P's "elegance, charm and deadly danger" weren't enough to lure Peter Cushing "Unfortunately," she noted, "or perhaps fortunately, Doctor Who was not able to come along (probably busy inventing something to defeat the Daleks once and for all) . . . little Roberta Tovey didn't look in the least scared when I saw her but I think she had a few sleepless nights when she was acting with the Daleks, and Roy Castle openly admitted he was more scared of them than he was in his horror film." During September, *TV21* devoted most

# From the screen to Dr. Who and the Daleks



for experimentation

trust, so there is less need for Ian Chesterton to be a stout, dependable older brother with whom the audience can

behind the ears than William Russell's. It's a more humorous characterisation and uses Castle's comic physical skills to great effect for the first half, such as in the completely new Skaptisk, where he has to sit on a sensor to operate the door to the Dalek city. Later on, when

the Daleks



...and two Susans meet their Alydons

ately (or at least after one writer Terry Nation seems so fond of). Less subtle, but far more exciting, the faster-paced film version manages to retain the story's dramatic high points such as Barbara and the viewers' first encounter with a Dalek, and the first sight of the Dalek control room. Obviously the feature version loses the serial's memorable cliff-hangers, including early

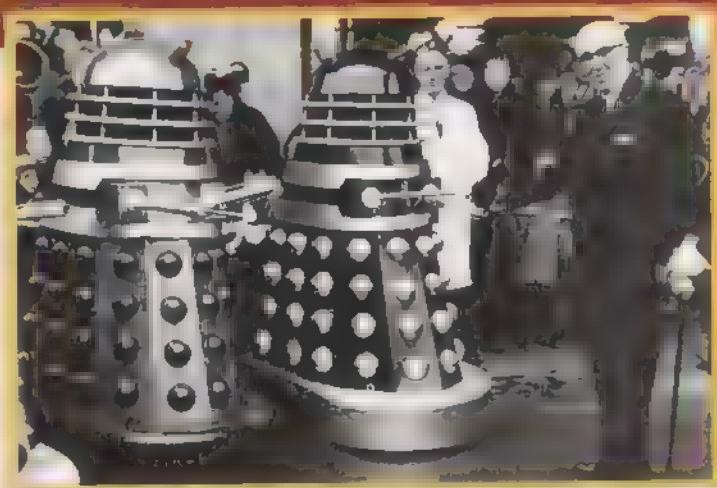
adventure that would have made

Dave Owen

of a full-colour cover to a still from the film. On 13th August, Polydor Records released *Who's Who*, a pop single featuring vocals by Roberta Tovey and music by Malcolm Lockyer. Issued in a picture sleeve and promoted by 10,000 showbills for record stores, the single's release was preceded by a double page advertisement in the edition of *Record Retailer & Music Industry News* dated 12th August. Perhaps unsurprisingly, this bizarre recording failed to dent the charts.

Also on 13th August, EMI's Columbia label released *The Eccentric Dr. Who/Daleks & Thals* by Malcolm Lockyer and Orchestra. While not hampered by a broadcast ban (*The Landing of the Daleks*, released that March, was silenced because it featured a Morse code SOS sequence) this instrumental effort was nevertheless similarly unsuccessful.

Perhaps the most spectacular publicity generated during this period was from an altogether different source. As far



The General Manager of Hanley's Store meets the Daleks on their promotional tour

# trailer

DOCTOR WHO: It began just as you see here. Yes, this is how it began. The adventure was... into that strange new world. I cannot... unimaginable dreams.

DALEK: You have invaded the world of the Daleks. You utter we can hear.

DOCTOR WHO: Come with us to the petrified... have survived the monstrous rule of the Daleks.

DALEK: Remember, we are watching you. We can destroy you.

MARSHAL: These are the people trapped by the Daleks: Doctor Who, the brilliant science professor -

- the young man who triggered off this strange journey -

- the professor's frightened granddaughter -

- and the youngster who inherited her grandfather's adventurous spirit -

Doctor Who and the Daleks. Now you can see them in colour on the big screen - closer than ever before.

So close, you can feel their fire.

So thrilling, you must be there!

DALEK: We are coming back to see you. We expect you to be here to meet us!



Mydon (Barrie Ingham) and Dyer (Yannick Astudillo)

back as early April, it had been intended that the sets from *Dr. Who and the Daleks* would tour the country, appearing in selected department stores. When the tour of Selfridges and John Lewis stores commenced, the 'Dalek City' experience was achieved with a Peter Cushing look-alike and a 'set' perhaps over-reliant on egg boxes. The Daleks themselves looked most authentic, having been specially constructed for the promotion by Shawcraft.

The Dalek City exhibition first appeared in Selfridges in London and the Manchester branch of Lewis's on Saturday 31st July. In Manchester, 'Doctor Who' and several Daleks arrived at the shop's Market Street entrance

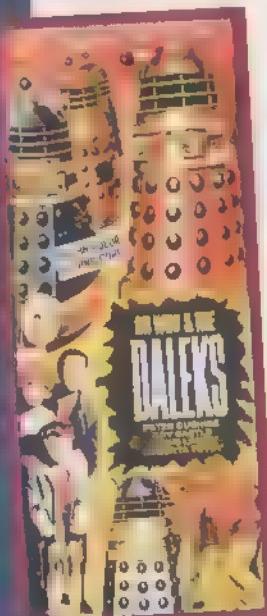
## "I think the films were very badly distributed in the US"

*Milton Subotsky*

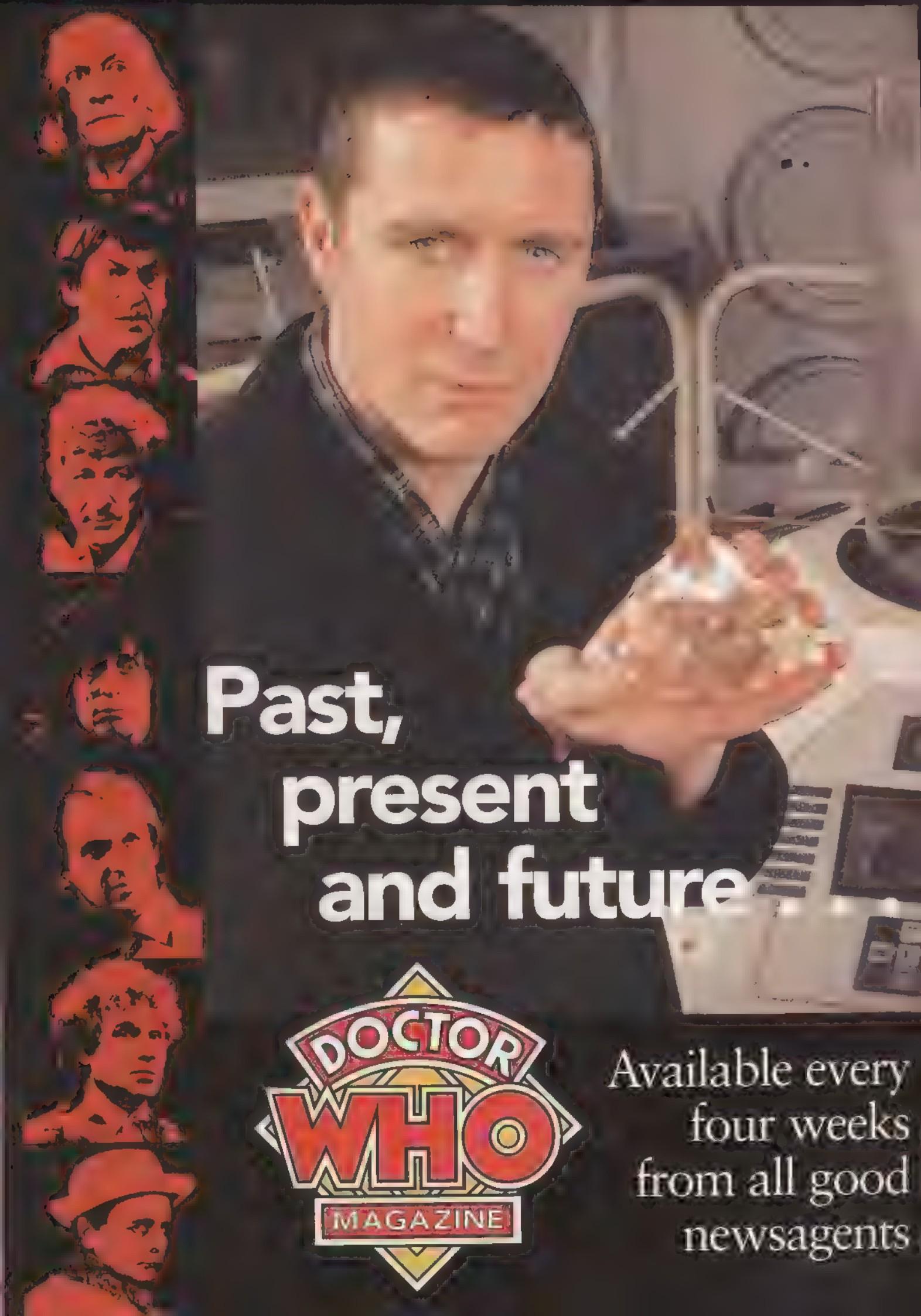
at 10am to open the Exhibition Hall, which had been transformed into a replica of the film's sets, complete with control room, corridors and closed circuit television. Winners of the Lego 'Build a Dalek' competition received their prizes, and children were presented with certificates signed by 'Dr Who' granting them "the freedom of Dalek City" on the condition that they "speak the truth and promise not to tell fibs, help mummy and daddy, love their sisters and brothers, take care crossing the road, help old people crossing the road, be kind to animals and do a good turn for somebody every day." Needless to say, the exhibition's Daleks weren't bound by the same constraints.

On 9th August, a publicity drive began in Liverpool, six days prior to the film opening at the ABC Forum cinema. The *Liverpool Daily Post And Echo* ran a tie-in competition: "You can win one of the actual Daleks used in the film, and which cost over £200 to make. In addition, there will be consolation prizes of Berwick's Dalek suits and double guest tickets for cinemas

showing the film." Competition winner Robert Rankin received his prize from the manager of the Lime Street ABC on 20th August, only to be told he had to wait ten



continued on page 29



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present  
and future



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days to take it home as it was required for Lewis's toy department until 30th August. When the day arrived, Master Rankin was bemused to note he had been delivered a different Dalek anyway.

The Dalek City, meanwhile, had arrived in Birmingham. Alongside bargains in fibreglass curtaining, concrete coal bunkers and Formica, Lewis's hosted the space-age exhibition from Thursday 5th August. By the time the City was opened by Roberta Tovey at 11.30am, the queue of people waiting to get in stretched half a mile and numbered an estimated 10,000.

The Dalek City next appeared in Liverpool's Lewis's between 10th February and 5th March 1966. All was much as before, with the added twist of an opening ceremony presided over by local pantomime star Dora Bryan. The Daleks, who remained silent despite their flashing headlamps, reportedly occupied themselves snatching handbags and hats when not shaking plungers with

the bemused onlookers. The exhibition apparently included a 'chicken exit' outside the usual tour route for those overcome by the whole experience. The increasingly low-key tour made its last stop at the Hanley, Stoke-on-Trent branch of Lewis's between 28th March and 23rd April 1966. The surviving photographs are testament to the decidedly tatty nature of the six Daleks still in tow.

*Dr. Who and the Daleks'* Stateside release in summer 1967 wasn't quite as well-engineered, nor as well-received. Subotsky had originally wanted Joseph E Levine to handle *Dr. Who and the Daleks'* distribution in the US – a

market unfamiliar with the film's story and characters. Levine specialised in importing cheaply-made exploitation films (he had originally brought the classic *Godzilla King of the Monsters* to the States in 1956) and later went into production with such notable successes as *The Graduate* (1967). "I think the films were very badly distributed in the US," Subotsky later reflected. "Joe Levine wanted the first one and, if he had distributed it, I think he would have created a Dalek craze in America equal to the one in England and other countries where the *Doctor Who* series was shown on TV." Distribution duties were

ultimately handled by Walter Reade-Sterling through the Continental group. The organisation's press book (which promised "The wildest space adventure on . . . or off the Earth!") was testament to the curious handling of the property. It got worse: "Half Men . . . Half Machines . . . The Daleks rule a scorched planet with an iron hand – and they plot to rule the universe!" Unsurprisingly, a press book which endeavoured to illustrate the customs

preferred by 'polite robots' ("Zyquivilly" apparently means "Farewell" and "Clyffl" means "I understand you but I do not agree with you") failed to sway potential exhibitors. An article in *Famous Monsters of Filmland* magazine which described the Daleks as "jello-fellows" didn't help. The film vanished without trace. \*

# Credits

## Dr. Who and the Daleks

Dr. Who	Peter Cushing
Baroness	Roy Castle
Susan	jennie Linden
Barrie Ingham	Roberta Tovey
Michael Coles	Barrie Ingham
Yvonne Antrobus	Geoffrey Toone
John Bowes	John Bowes
Mark Petersen	Ken Garady*
Nicholas Head	Nicholas Head*
Michael Lennox	Michael Lennox
Jack Waters	Jack Waters*
Virginia Tyler	Virginia Tyler
Jane Lumb	Jane Lumb*
Bruce Wells	Bruce Wells*
Martin Grace	Martin Grace*
Sharon Young	Sharon Young*
Garry Wyler	Garry Wyler*
Eddie Powell	Eddie Powell*
Bruno Castagnoli	Bruno Castagnoli
Michael Dillon	Michael Dillon
Brian Hands	Brian Hands
Robert Jewel	Robert Jewel
Kevin Manser	Kevin Manser
Eric McKay	Eric McKay
Len Saunders	Len Saunders
Gerald Taylor	Gerald Taylor
Peter Hawkins	Peter Hawkins*
David Hawkins	David Hawkins*

### Production

#### Dalek Operators

Bruno Castagnoli
Michael Dillon
Brian Hands
Robert Jewel
Kevin Manser
Eric McKay
Len Saunders
Gerald Taylor
Peter Hawkins
David Hawkins*

Based on the BBC Television Series by Terry Nation

Director of Photography	John Wilcox BSc
Art Director	Bill Constable
Editor	Oswald Haenrichter
Production Manager	Ted Lloyd
Unit Production Manager	Anthony Waye
Camera Operator	David Harcourt
Continuity	Buster Ambler
Wardrobe	Pameia Davies
Production Office	Jackie Cummins
Camera Grip	Jill Carpenter
Associate Art Director	Henry Montash
Stills Cameraaman	Ray Jones
Set Decoration	Ken Ryan
Construction Manager	Ted Reed*
Sound Editors	Scott Simon
Sound Supervisor	Bill Waldron
Special Effects	Tom Priestley
Special Electronic Effects	Roy Hyde
Music Composed and Conducted by	John Cox
Electronic Music	Ted Samuels
Executive Producer	Ies Hillman
Screenplay by	Malcolm Lockyer
Produced by	Barry Gray
Directed by	Joe Vegoda
	Milton Subotsky
	Milton Subotsky
	and Max J Rosenberg
	Gordon Flemyng

Regal Films International Limited present  
An Aaru Production

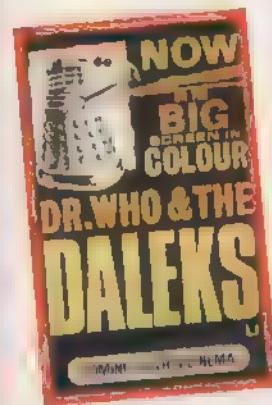
Photographed in Techniscope Technicolor

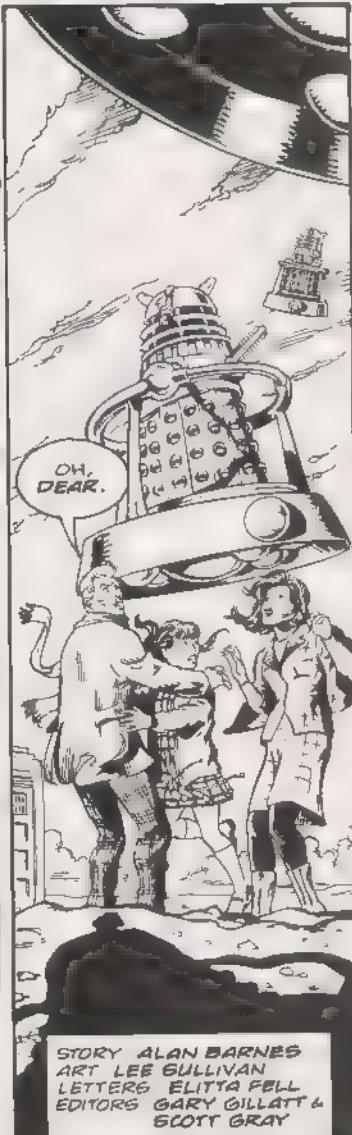
Certificate 12

Running time 83 minutes

Length 7463 feet

\*uncredited





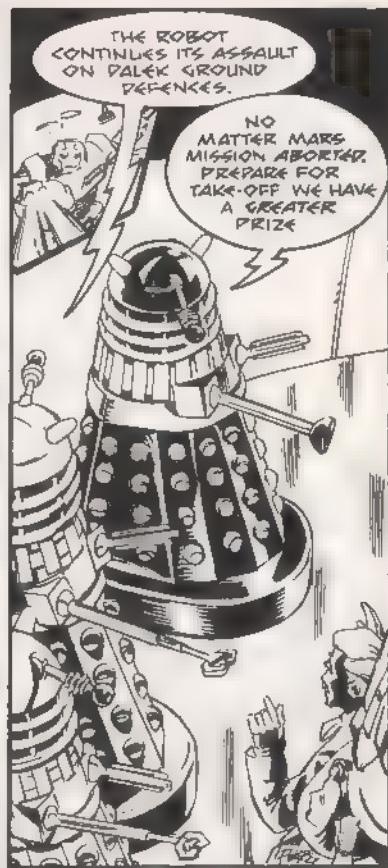
# DALEKS VERSUS THE MARTIANS



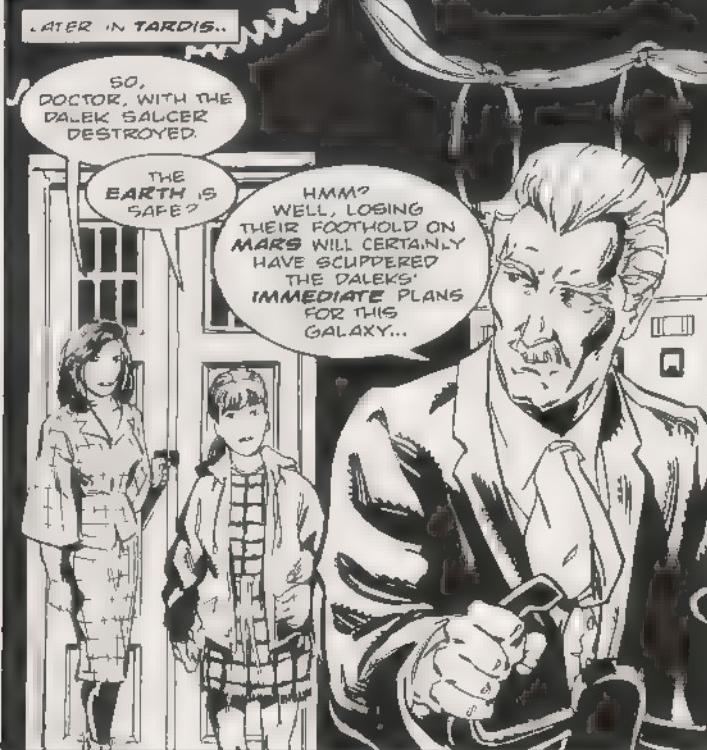














# Dalies' Invasion Part

The Daleks' second excursion onto the big screen brought them to a battle ravaged Earth of the future. Here, **Marcus Hearn** concludes his look at their simultaneous invasion of the high street and the toy box.

IN 2150 AD

**A**ccording to Roberta Tovey, Subotsky had already decided to take out his option for a second film with the BBC before filming of *Dr. Who and the Daleks* was even complete. "They were actually talking about making a second movie while we were still making the first one. I'll always remember that they came and saw me and asked me if I'd like to do another one. I said yes, and they said they'd talked to Peter and he said he'd do it as long as Roberta was in it. I don't know how true that was but that's what they told me."

On 16th December 1965, the day William Hartnell announced he'd be leaving *Doctor Who*, *Kinematograph Weekly* announced that Aaru were preparing a follow-up to their first Dalek feature. "I think people very quickly realised they'd got a moneymaker on their hands," recalled Gordon Flemyng, "and the second film was made in a hurry to cash in on it before it stopped." Subotsky had already been persuaded by Joe Vegoda to adapt *The Dalek Invasion of Earth*, Terry Nation's second Dalek serial. The script, which was later augmented by notes and extra material from *Doctor Who*'s original story editor

David Whitaker, originally went under the title *The Daleks Invade Earth*. "I was so interested in visual action that what we did was have the whole plot on a chart," Subotsky recalled of the film's conception. "Dr. Who took twenty seconds to explain what they were going to do and then – bang! – you were into two reels of action showing them doing it."

Immediate difficulties were experienced when it proved impossible to reassemble the principal cast members. Roy Castle had already committed himself to a cabaret tour,

and Jennie Linden was similarly unable to make filming dates. The young male lead was taken by Castle's friend Bernard Cribbins, who played Special Constable Tom Campbell. When it became clear that a new character would be joining the cast, David Whitaker took the opportunity to add a pre-credit sequence introducing the policeman, and thus the audience, to the film's concepts and characters.

For the female lead, Doctor Who gained a niece in the form of Louise, who was played by shooting champion and sitcom star Jill Curzon.

Aaru's attempts to secure a bigger budget for their second Dalek feature were hampered by the difficulties experienced by their financing distributors. Since produc-

tion of *Dr. Who and the Daleks*, Joe Vegoda's Regal Films had been absorbed by fellow distributors BLC, a company jointly owned by Columbia and British Lion. Unfortunately, BLC's days were numbered, as *Kinematograph Weekly* hinted in their edition of 24th February 1966: "There is some speculation about the future of BLC Films in view of British Lion's restricted production activity and the latest executive changes. Victor Hoare's move to Columbia leaves a vacancy in the BLC deputy chairman's seat as well as in the managing

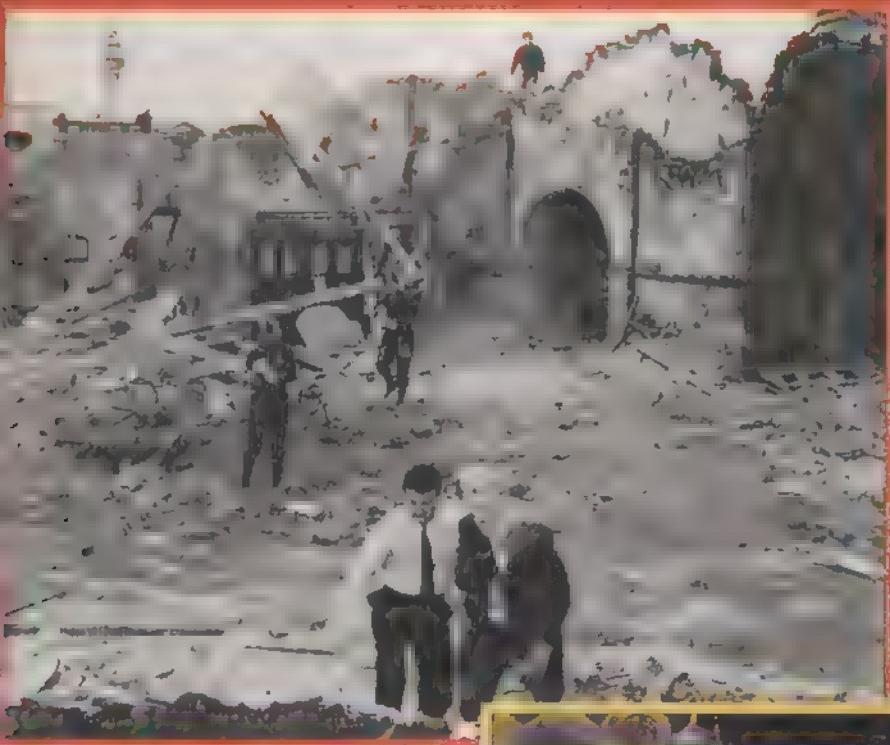
director's chair at British Lion. So far as one can ascertain in a somewhat fluid situation, BLC will carry on." The writing, however, was on the wall. Columbia, along with the other major American studios, was finding British production less and less economical as the Sixties progressed. When the Vietnam war effectively enforced the recall of nearly all American movie investment in this country, what remained of the British film industry largely vanished.

The ever-resourceful Vegoda was, however, already

## "They were actually talking about making a second movie while we were still making the first one."

Roberta Tovey





**Doctor Who (Peter Cushing) and Tom Campbell (Bernard Cribbins) are pursued by the Robomen**

looking into the relatively novel idea of product placement to secure the remaining finances he needed. Striking a deal with cereal manufacturers Quaker, he agreed to surreptitiously plug their Sugar Puffs product in background posters throughout the film in return for financially-assisted promotion on its release. Talking to *Kinematograph Weekly* in the edition dated 27th January 1966, Vegoda felt that attempting a more lavish production was fully justified. "It cannot fail to appeal to anyone between seven and seventy," he promised

Filming on Aaru's "new thriller" (as the *Daily Cinema* described it) began at Shepperton Studios on Monday 31st January, with Gordon Flemyng once more in charge. *Daleks' Invade Earth 2150 A.D.*, as the project was at this point titled, was enhanced by a limited amount of location filming. The Thames riverside and Black Park (near Pinewood Studios) were both pressed into service although, as Roberta Tovey recalls, "We didn't get much further than the Shepperton backlot!"

Gordon Flemyng remembered the striking scene where the Dalek emerged from the Thames vividly: "We laid tracks down into the water when the tide was out and positioned a weighted Dalek on them, attached to a line. We then waited for the tide to come in and pulled the Dalek out of the water using the line. For that scene the Dalek was operated by remote control and wires."

Studio space was dominated by a 120-foot Dalek saucer - by far the largest of a number of props constructed by Ted Samuels' team from a design by art director George Provis. The battery-operated models seen hovering over London became the effects highlight of a film which struggled to improve on its predecessor. Allan Bryce: "The Daleks' flying saucer was about three feet in diameter. It was shot both against the sky and against a backdrop, suspended from a tower crane. When it first appeared over the bombed street in London it actually flew over the stage. We brought it in and lowered it down as a hanging

miniature. We brought it in in such a way that we were messing the perspective up so it actually looked as though it was further away. We also did that for the end sequence, just before it crashed. That was done over a model landscape at the special effects stage at Shepperton." This most impressive motorised model similarly stole the show when it was reused in the 1970 science fiction thriller *The Body Stealers*, one of the few films to star Sean Connery's brother, Neil. Some years later the model was auctioned off when Shepperton cleared out their props store.

For effects sequences involving Daleks, Samuels often substituted Louis Marx toys with generally less-than-successful results. However, 'real' props were pressed into service for the impressive sequence where Wyler (Andrew Keir) and Susan (Roberta Tovey) drive their van through a Dalek barricade. "It was quite frightening at the time," Tovey remembers, "because we were going quite fast and I kept thinking 'I'm going to fall out of here! Any moment I'm going to go flying out the door!'"

While punching through the van's windscreen during that sequence, Andrew Keir sustained a wrist injury which would dog him for some time. Stunt supervisor Eddie Powell's broken ankle had already been added to the roster of mishaps: "If you watch the film, I do a little bit of dialogue and then run up the face of this building. I had these joists sticking out the front of the building at floor level. The idea was that I run along them and as the Daleks fire, one of them

breaks away. The special effects guy was told to hit it when my foot was actually on it, which would give me a good position. When I actually did it, he fired just as my foot was coming down on it, so I've gone through the air in a very bad position and my foot hit the canopy underneath - I think it was the canopy that twisted my ankle - so just my foot was going through before the rest of my body hit it. Then I hit the pavement down below, and you see me crawl to my position where I get killed. They cut and I was taken to hospital where they put me in plaster



**The Daleks attack!**



The Daleks survey the aftermath of the Rebel attack . . .

and I came back in the afternoon. They put me in the same position, lying down, buried my foot in all the rubble and exterminated me dead! But I couldn't keep still with the pain. I was in agony . . ."

While on location near Pinewood for the scenes set in the Daleks' mineworks, Gordon Flemyng chose to shoot the sequences involving the Dalek collaborators (Eileen Way and Sheila Steafel) without any studio inserts whatsoever. Philip Madoc (who played Brockley during the location shoot) recalls that Flemyng gave the Daleks names like Bill and Bob to ease identification. The Dalek operators themselves were the source of more serious difficulties. Australian actor Robert Jewell was an experienced BBC Dalek operator who had struck up a good relationship with Gordon Flemyng during *Dr. Who and the Daleks*: "I did all the special work on the first film, although I don't think it was mentioned in the credits. When they did the second film [Flemyng] specifically asked for me to do it. I was the only BBC operator in the second film."

Kevin Manser, a fellow BBC operator who appeared in the first film but was absent from the second, remembers

# characters

## Doctor Who



## Tom Campbell



collar a couple of small-time villains:

## Susan



pass her Eleven Plus:

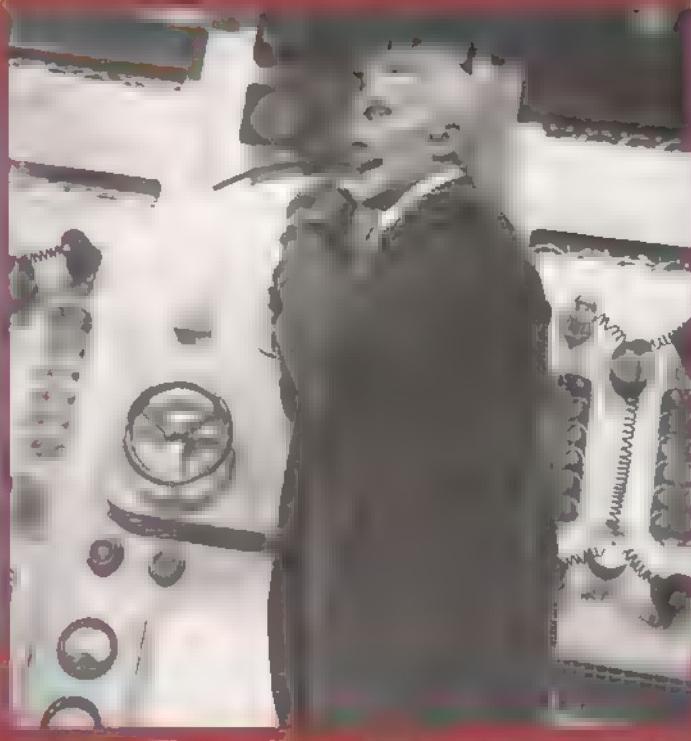
## Louise

"I don't believe this . . ."



events in slightly more detail: "There was not much of a pecking order, really, until towards the end of my association on the show when the second Dalek film came around. There was a lot of discontent about that because Aaru, the film company, were cutting costs and they wanted to use extras to be the Daleks. We wouldn't agree to work for extras' money, even Robert, but he got himself into the position where he said, 'Alright, you employ me and I'll teach the extras.' That's the way I and the others saw it. There was a little bit of dissension about that because the rest of us agreed we would not work for extras' money."

On Friday 3rd March, the *London Evening News* ran an interview conducted with Peter Cushing during a break in filming. "Outside his dressing room in darkest Shepperton, they were waiting for him to tackle with those grotesque pepperpots who never seem to take *Not Wanted for an answer*," wrote William Hall. "Mr Cushing smiled thinly, and said: 'A lot of people have accused me of lowering my standards, but I've never felt I'm wasting myself. You have to have a great ego to want to play



**From *Not Wanted for an answer***



Dortmum

## The Daleks

"The Daleks are the most popular monsters in science fiction," says Alan Barnes, who has been working on the Dalek project since 1972.

"I think it's because they're so well designed and look like something that could actually happen."

"They're also very effective as a marketing tool," he continues.

"They're a great selling point for the show and for the spin-off products."

"The Daleks are a great success story," he concludes.

in general . . .

Alan Barnes





Tom Cushing and Leslie (Nigel Curzon) have trouble with the Dalek's big machine

Hamlet all the time, and I just haven't got that ego. Challenge me on this, and I'll say: Well, I've kept working. And surely that's the most important thing. It was no surprise to me that the first *Dr. Who* film came into the Top Twenty box-office hits last year, despite the panning the critics gave us. That's why they've done this sequel - *Daleks Invade Earth 2150*. And that's why they're spending almost twice as much on this one.'

Shortly after the interview was conducted, filming was interrupted due to illness on Cushing's part. Although Subotsky and Flemings restructured the schedule and set construction to take into account his absence, work nevertheless ground to a halt for two days before Cushing returned. Arduously collected £30,000 compensation from their insurance company. For Bernard Cribbins, such enforced breaks merely presented further opportunities to indulge his passion for fishing.

Work finally ended on Tuesday 22nd March. Several days later, a Soviet cultural mission from Moscow were given a guided tour of the studio complex by Sidney Gilliat and Shepperton's chairman and managing director Andy Worker. The visitors met Peter Sellers on the set of *Casino Royale*, Patrick McGoohan on the set of *Danger Man* and a squad of now redundant Daleks. "You just try through an interpreter explaining what a Dalek is to a foreign guest who has never seen one and you will know what it is to feel a proper Charlie," Mr Worker later complained.

While this Soviet delegates endured this cultural exchange, dubbing on the Dalek film began. Subotsky was unimpressed with Malcolm Lockyer's score for *Dr. Who*



Doctor Who outlines his plan for attack to the Rebels at the Dalek mine in Bedfordshire

and the Daleks, so looked elsewhere for the sequel. The job went to Scotsman Bill McGuffie, whose strident jazz-infused themes were a trademark of his film work. McGuffie had already gained experience as a pianist for Joe Loss and Cyril Stapleton's BBC Show Band. His achievements were all the more remarkable given that he'd lost the second finger of his right hand in an accident with a telephone kiosk in 1935! His other film work included scores for *The Road to Hong Kong* (1962) and *Corruption* (1968).

Some weeks later, early publicity for the film's American release began in New York. On 13th May, a lone Dalek appeared with a Radcliff College girl outside the Empire State Building for a photo call. The student had recently made headlines when she had advertised for a temporary husband to free her from dormitory life. History doesn't record whether the Dalek, who was

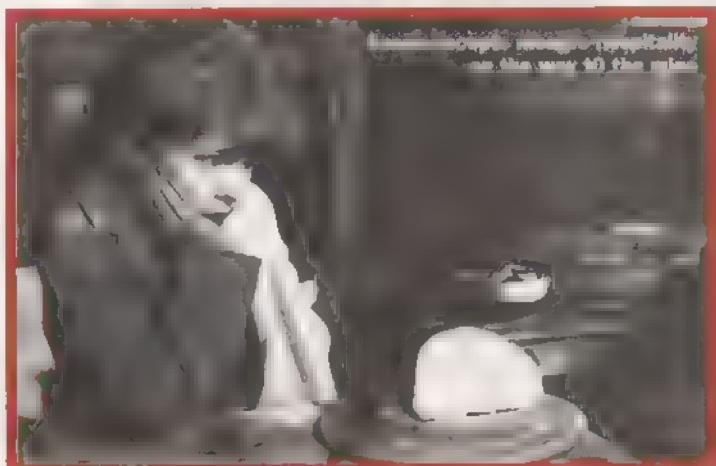
apparently the first 'monster' to be linked to the location since King Kong, fitted the bill.

*Daleks' Invasion Earth 2150 A.D.*, as the film was ultimately titled, received its first trade showing on 27th June At Studio One. A press screening in Birmingham was attended by *Evening Mail* reporter John Hall, who found the experience so memorable he decided to write about it in his film review column "Walking into the [cinema's] office I surprised two company managers gleefully assembling a life-sized cardboard Dalek. 'Er . . . it's for the foyer display,' one of them said. 'It doesn't have to go on show for another week or so, but we thought we ought to make sure all the bits are there, you know . . .' I had some withering comment on the end of my tongue, but then I noticed those antennae lying about and sort of got to wondering whether they fitted on the head or body and - well, you know what they say about

little boys and why their fathers buy them train sets. Ditto for Daleks. The upshot was that the press show started half an hour late to a small but appreciative audience."

## "... a crowd of at least ten people is planning a rebellion against the robot invaders."

*The Morning Star*



In keeping with the Quaker promotion, special screenings for the grocery trade were held on 11th and 18th July at the Film and Arts Theatre in London's Hanover Street. The film premiered to the public at Studio One on Friday 22 July 1966, less than a year after *Dr. Who and the Daleks*. But it was already too late. Although the takings of £3653 in its first two weeks weren't significantly lower than those generated by its predecessor, a sharp decline saw the film close after less than four weeks. Studio One replaced it with a rerun of *My Fair Lady*, which went on to take £6771 in two weeks alone.

With the benefit of hindsight, Subotsky felt vindicated. "The selling point of the original film was that it was in colour and on the big screen. By the second film we had

done all this so really it was just another film. It wasn't as successful as the first film, and I didn't think it would be. In fact I suggested that we don't make it, but frankly I think it turned out to be a better picture than the first one."

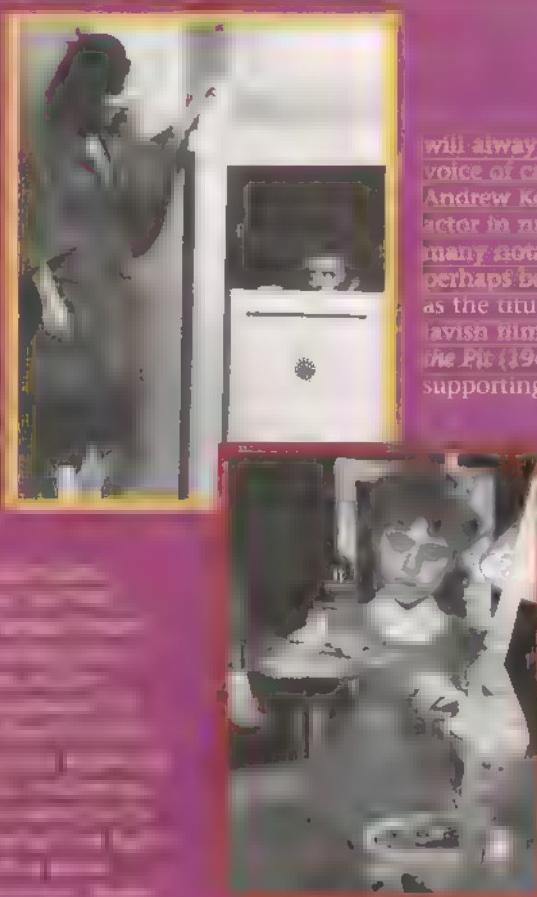
Whether or not it really was a better film, the critics were just as scathing as they had been the year before. "I find the Daleks - cross little dustbins that they are - quite the most unattractive figures in science fiction," said *The Financial Times'* David Robinson on 22nd July. He went on to describe the production as "a film of unusually low standards."

Ann Pacey, writing in *The Sun* the day before, went into more painful detail. "In spite of some sturdy acting by the

# casting

**T**break from the typecasting which dogged Peter Cushing throughout the later years of his career. After *Daleks' Invasion Earth* Cushing returned to Hammer for his fourth outing as the infamous Baron Frankenstein. An acclaimed portrayal of Sherlock Holmes for the BBC in 1969 presented a rare opportunity to break away from exploitation film-making. Following the collapse of Hammer and Amicus in the mid-Seventies, Cushing's career undoubtedly suffered. However, it was during this period that he appeared in

(1978) and *Camp On Columbus* (1992).



will always remember him as the voice of cartoon character Mr Benn. Andrew Keir's career as a character actor in numerous British films saw many notable performances, but he is perhaps best remembered for starring as the titular professor in Hammer's lavish film version of *Quatermass and the Pit* (1968). He appeared in supporting roles in other Hammer

films such as *Dracula Prince of Darkness* (1968) and *The Viking Queen* (1967). He took the lead role in Hammer's *Blood From The Mummy's Tomb* (1971) as a last-minute replacement for Peter Cushing, who withdrew from the production following the death of his wife. Keir continues to work in the industry as a producer and actor. He was most recently seen in the Hollywood blockbuster *Rob Roy* (1995). Robert Lacey found the transition from

In the same year as *Daleks' Invasion Earth* he also starred in Ken Loach's groundbreaking *Wednesday Play*, *Cathy Come Home*. Later films included Gordon Flemyng's *The Last Grenade* (1969), which he appeared in alongside Andrew Keir. Recent notable roles have included starring parts in the BBC's *Big Deal*, *Take Me Home* and *Growing Pains*, although many



ties, Curzon married John King, the American infamous and Beverly Hills

# jill curzon

For Jill Curzon, a co-starring role in *Daleks Invasion Earth 2150AD* was sandwiched between becoming a shooting champion and marrying an oil tycoon. "You've got to have a little bit of glamour, haven't you?" she tells *TV Interview*.

**W**hen Jill Curzon, exercising a lady's prerogative to powder her nose and spend as long as she likes doing it. She emerges from the bathroom a short while later looking like an extra from *Dynasty*. Or maybe even the star - everything from the shoulder

former actress who, as the cliché runs, divides her time between homes in England, Spain and Beverly Hills.

The Sixties were Swinging for Jill - she brings with her a handbag brimming with press clippings describing her as a "leggy brunette" partying the

shoes. One is left with the impression that the acting assignments were just an amusement along an endless round of glittering social engagements.

This glamourous life had very earthy roots, however. "In 1961, around the time I started acting, I became a ladies' clay pigeon shooting champion. I shot with Jackie Stewart - he later became a

grimace.

a character called Norma

film.



it off straight away. I would have loved to have worked with him again but sadly never did. He went to the States and I remember bumping into him at Universal in about 1975 or '76."

One of Jill's fondest memories of filming was the 'culottes and cloak' costume she

was made specially for me out of lovely winter-weight tweed. It had beautiful green satin lapels. With all the running

at Shepperton, it could get very hot. I believe there are a couple of shots of me jacket buttoned up. I don't know what happened to it, but I did keep the boots. They were marvellous twin-zippered yellow things. I had them up until a few years ago when we cleared the house out. They got lost!"

In 1966, *The Sun* claimed that Jill had clearly been cast to keep the adolescent males in the audience happy. Thirty years

ment. "I think the way I played it was right for the... she ventures. "There was no love interest - but you've got to have a little bit of glamour, haven't

"Less glamourous were the filming conditions which saw stuntman Eddie Powell back at work the same day as breaking his ankle and one hapless Dalek operator nearly burnt alive! If wasn't a scene I was in, but I remember watching as one of the Daleks went flying down a ramp and caught a spark or something. It just burst into flames and we had a terrible time helping the guy inside to get out. He wasn't hurt, but the fire extinguishers certainly came in useful."

She has fonder memories of her fellow cast members. "Peter Cushing was terrific, very professional. Doctor Who really suited him very well. Bernard Cribbins was a very nice man - great

person we would be in the canteen eating and he'd be across the other side by the river with his fishing rod. I remember he used to arrive every morning on his bicycle!"

"I remember watching as one of the Daleks went flying down a ramp and caught a spark or something. It just burst into flames."





Jill never again landed a film role of similar prominence and as the Sixties continued she found her work dominated by theatre and television light entertainment. "At the end of the Sixties there was hell in my career and I was free emotionally... my marriage was over. I decided to take the opportunity to go and live in the States. I never regretted it. It took about six months to get going there but English actresses were in demand and I did a lot of things, including working with Bob Hope. I stayed there throughout the Seventies and appeared in things like *To Catch A Thief* with Robert Wagner. I played a secretary in that... she smiles, rolling her eyes. Typecast!"

"I missed the whole of the Seventies here so I had an enormous culture shock when I came back in 1980. Soon after that, however, I went to Spain to work on the production side of television now. I've got various scripts written by my partner in Hollywood. I've got two documentaries I want to make, one of which is about a potential cure for diabetes."

about that.

held ordered. "That's my life," Jill insists. "The amount of times I've heard that. He knew exactly what he was doing."

Looking back, Jill is philosophical about the heady days of the Sixties. "I feel that so much changed now - life is so different. In those days everyone communicated by phone, no-one smokes or drinks and you never get to meet people; everything seems so fast and computerised now."

"I've got the Dalek film on video and every now and then I put it on for a giggle. It's always strange to see yourself that long ago, but I haven't changed all that much."

"It's a good movie," she smiles, her voice betraying a mid-Atlantic twinge. "It's sweet."



Bernard Cribbins tries his Roboman outfit for size . . .

regulars, it all looks a bit tatty, and hastily and clumsily thought out. After all, in the year 2150AD you would hardly expect to find Dr. Who (Peter Cushing) consulting road maps that suggest there has not been one major road construction since now . . . It is entirely up to your kids whether you bypass Studio One." Nina Hibbin, writing in *The Morning Star* of the 23rd, was similarly unforgiving. "The stated year is 2150AD. But all the non-Dalek props - clothes, furniture, packagings, radios, even home-made

bombs - look like left-overs from an old film about the London blitz. Much of the action takes place in an old warehouse that was cleared for demolition in 1875. Here, a crowd of at least ten people is planning a rebellion against the robot invaders.

"The single touch of visual imagination is the splendid flying saucer which rides the sky like a giant, streamlined showboat with rotating lights.

"Bernard Cribbins, as an eager special constable, joins Dr. Who (Peter Cushing) and his niece and granddaughter in the police-box time machine. But all acting efforts are defeated by the enemities of the script, which doesn't even do us the courtesy of sticking to the elementary rules of science fiction.

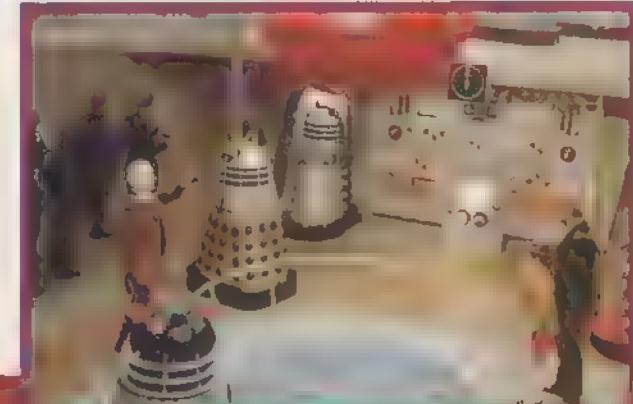
"I know British Lion has got its problems at the moment, but this tatty sort of film-making won't help them."

Only Alexander Walker, writing in the *London Evening Standard*, seemed to have a good word for the picture. "Actually it's all much more inventive than the first Dalek film, the sets are quite an eyeful, so are the special effects and director Gordon Flemyng can teach Disney a lot about packing in the action."

**A**s before, National Screen Service Ltd provided the trailer (whose narrator, incredibly, made no mention of either Doctor Who or the Daleks) and cinema promotional material. Once again, the front-of-house set and lobby cards were photographic, although it seems the lobby cards were assembled in something of a hurry. On one of the cards, an awkwardly posed shot of TARDIS' crew in the London rubble, a boom microphone is clearly visible at Peter Cushing's feet. On another card, the edge of the studio cyclorama can be seen at the top of the picture. The director suffered the indignity of having his name misspelt as 'Flemyng' throughout.

While the film's press book was a small, largely black-and-white affair, the campaign book was more in keeping

Doctor Who points out the flaws in the Dalek plan . . .



The Daleks destroy the Rebels' meeting hut . . .



with the standards of the time. Offering many of the same gimmicks (bags, serviettes, milk bottle collars etc) of its predecessor, it also recommended a number of 'catchlines' for cinema managers and the gentlemen of the press. They ranged from the melodramatic "A shattering look into the future", to the hilarious "The year when even strong men shivered . . ."

Mindful of the Quaker tie-in, the suggested recipe this time round was Daleks Sugar Puffs. The cereal manufacturer had already put their money where their mouth was with a £50,000 promotional campaign. A campaign book supplement promised that the Daleks would "invade mass consumer market with penetrative force and direction!" The force was provided by three-and-a-half million special

# From small screen to big screen The Dalek Invasion of Earth Daleks' Invasion

R

year 2150

As well as a different opening, a different climax is necessary, since Roberta Tovey's Susan was obviously too young to be married off to freedom fighter David Campbell. David loses not only his love interest but his surname in the move to the big screen, donating the latter to Tom. Other minor character changes include resistance man Tyler becoming Wyler and privateer Ashton becoming Brockley. The character of Jenny disappears completely.

The film's storyline is broadly similar to its television progen-



The Daleks invade

after betraying the Doctor

packets of Sugar Puffs carrying pictures from the film and a competition to win the Dalek props. Consumers were pointed in the right direction by a Sugar Puffs/Daleks' *Invasion Earth* television commercial. Before the Daleks could be given away, however, they had work to do. They were joined by twenty-four new dummy props in store displays and on trucks which toured supermarkets and cinemas. Many of the Daleks never returned, their whereabouts remaining a mystery until they appeared in various auction house catalogues towards the end of the Eighties.

Daleks' *Invasion Earth 2150 A.D.*, together with the support feature *Indian Paint*, was released nationwide on 5th August. Takings, while respectable, undeniably continued to suffer from the nation's Dalek fatigue.

# to Earth 2150 A.D.

for humanity's fate - the scenes where Larry Madison, searching for his lost brother in the mine, discovers his sibling to have been Robotised and is forced to kill him - is replaced with the simple recognition that one of the Robomen in the mine is Craddock, whom we had earlier seen captured with Doctor Who and Tom.

With its higher budget, the second film dwarfs *Dr. Who and the Daleks* visually but, because of its quasi-contemporary setting, has dated more than the first film's depiction of a totally alien world. If the first film's plot was inspired by Nazi racial purity, then this representation of shattered London is surely a science fiction version of the Blitz. The visual high-point is the Dalek saucer, with its counter-rotating decks and elegant observation gallery; the television "plate on a shoe-string" simply does not bear comparison. The film's Robomen, with their shiny PVC jumpsuits, mirrored sunglasses and crash-helmets are an impressive enough phalanx of stormtroopers, but lack the horrific pathos of the BBC's ragged zombies, with their more surgically functional control helmets.

Peter Cushing is less to the fore than in his Doctor Who debut, although his habit of keeping well out of trouble whenever possible remains, as does his engaging mannerism of deliberately putting on his gloves whenever about to venture forth, like a rose gardener about to tackle a particularly virulent strain of greenfly. He's joined by a strong cast, including Andrew Keir as the gruff Wyler, and a superb Philip Madoc as the repugnant Brockley, replete with spiv's cigarette and fresh Gannex mac.

The differences between the teleplay and screenplay are typified by their respective climaxes. The former is a deeply emotional surprise; the Doctor deliberately strands Susan on Earth to forge a new life with David. The film, however, simply ends with an appropriately cinematic bang as the Dalek saucer, gyros groaning, crashes back to Earth. There's a charming tail-piece where Tom's new friends deposit him back in London a few minutes before the robbery, giving him the benefit of hindsight to catch the robbers. This is not a trick that William Hartnell's Doctor could have pulled off, so perhaps it's just as well that this was Doctor Who's last adventure; the eccentric inventor with the fully-working time machine was a charming fellow, but not nearly as unpredictable as the strange alien charting a random course through time and space.

Dave Owen

# trailer

NARRATOR: This is Invasion Earth 2150AD! This is Invasion Earth 2150AD!

## DALEKS - INVASION EARTH 2150AD

Planet Earth has been bombarded by meteorites, subjected to cosmic rays, savagely invaded by men of steel who have no flesh to pierce, no blood to spill. This is 2150AD - the year when human beings are turned into living dead men - Robomen - the underground slaves of the world's new dictators!

## DALEKS - INVASION - EARTH - 2150AD - A LOOK INTO THE FANTASTIC FUTURE!

2150AD! A year that will thrill you and terrify you. A year of rebellion, as a brave handful hold out in a last-ditch battle for human survival. Leading the resistance fighters is Peter Cushing -

### PETER CUSHING

- his most thrill-making role. Aided by Bernard Cribbins -

### BERNARD CRIBBINS

- a reluctant traveller into the dangerous future -

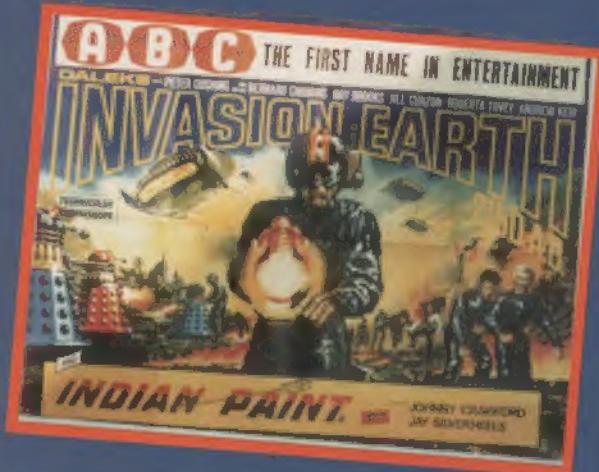
### RAY BROOKS

- Ray Brooks, the boy with The Knack, who doesn't find life so easy in the year 2150AD -

### ANDREW KEIR JILL CURZON ROBERTA TOVEY

All of them fighting to the death a mobilised band of burnt-out human beings: Robomen, with their flying saucers, and an army of bloodless, fleshless metal monsters. This is Invasion Earth 2150AD - a shattering look into the future.

200 YEARS BEFORE ITS TIME . . .  
TODAY'S FANTASTIC ADVENTURE!  
DALEKS - INVASION EARTH 2150AD



# credits

## Daleks' Invasion Earth 2150 A.D.

Television over-exposure and a general shift in children's tastes meant that the Daleks' appeal was beginning to diminish. The film took much longer to recoup its costs than its predecessor.

By the time the Sugar Puffs competition closed on 28th February 1967, Patrick Troughton was the Doctor on television, Terry Nation was no longer working on the programme and the BBC had abandoned its plans for a Dalek series. Dalekmania was over. Undaunted, Subotsky

decided to press on. Astutely realising that it was the Daleks, and not *Doctor Who*, that audiences had tired of, he set to work on a third script which was loosely based on a novel to which he already owned the rights. Although the BBC never granted him permission to make *Doctor Who's Greatest Adventure*, a dinosaur epic that would have apparently pitted two Doctors against giant monsters, a glimpse of what could have been can be seen in the very last Amicus film, *At The Earth's Core* (1976). The fantasy saw Peter Cushing in a virtual repeat performance of his Doctor Who interpretation, complete with a very similar costume. During the late Seventies, *At The Earth's Core* was double-billed with *Dr. Who and the Daleks*, giving matinee-goers a taste of British film-making that was already all but extinct.

Milton Subotsky died, aged 80, in June 1991, his final credit appearing on the following year's *The Lawnmower Man*. Shortly before his death, he gave an interview to a *Doctor Who* fanzine in which he mulled over his memories of the films and laid out his hopes for the future. "I actually think *Doctor Who* would make a wonderful animated series," he said, still buzzing with the entrepreneurial spirit. "I'm sure it would be a big hit and I'm surprised that nobody has done it before . . .

Doctor Who is almost like a god, and by that I mean whatever danger he's in he always comes

out on top, but above all he does this by using his intelligence to overcome evil, which is good."

This, if in nothing else, earned *Doctor Who* an emblematic place in Britain's forgotten fantasy cinema of the Sixties. \*

Dr. Who	Peter Cushing
Tom Campbell	Bernard Cribbins
David	Ray Brooks
Wyler	Andrew Keir
Susan	Roberta Tovey
Louise	Jill Curzon
Wells	Roger Avon
Roboman	Geoffrey Cheshire
Conway	Keith Marsh
Brockley	Philip Madoc
Leader Roboman	Steve Peters
Thompson	Eddie Powell
<i>Land Stunt Supervisor, uncredited</i>	
Dortmund	Godfrey Quigley
Man on Bicycle	Peter Reynolds
Man with Carrier bag	Bernard Spear
Young Woman	Sheila Steafel
Old Woman	Eileen Way
Craddock	Kenneth Watson
Robber	John Wreford
Leader Dalek Operator	Robert Jewell

From the B.B.C. Television Serial by Terry Nation

Director of Photography	John Wilcox B.S.C.
Art Director	George Provis
Assistant Art Director	Richard Harrison*
Draughtsmen	Bill Alexander*
<i>Editor</i>	
1st [Editing] Assistant	Christina Witherick*
Other [Editing] Assistants	Ann Chegwidden
<i>Dubbing Editor</i>	
Production Manager	Tony Lawson*
Assistant Director	J. McBride*
2nd Assistant Director	Thelma Orr*
3rd Assistant Director	John Poyner*
Camera Operator	Ted Wallis
1st Camera Assistant	Anthony Wayne
Other Camera Assistant	Ron Carr*
Stills Cameraman	Michael Guest*
Sound Recordist	David Harcourt
Sound Camera Operator	Geoff Glover*
Boom Operator	Edward Deason*
Continuity	Bert Carns*
Wardrobe Supervisor	A. Ambler
Make-up	Ernest Webb*
Hairdresser	Peter Dukelow*
Special Effects	Pamela Davies
Unit Manager	Jackie Cummins
Unit Maintenance	Bunty Phillips
Construction Manager	Bobbie Smith
Set Decoration	Ted Samuels
Production Secretary	Tony Wallis
Camera Grip	Alan Blay*
Sound Editor	Bill Waldron
Sound Supervisor	Maurice Pelling
Music Composed and	Vivienne Eden*
Conducted by	Ray Jones
Electronic Music	John Poyner
Screenplay by	John Cox
Additional Material by	Bill McGuffie
Produced by	Barry Gray
<i>Executive Producer</i>	
Directed by	Milton Subotsky
<i>An Aaru Production</i>	

Colour by Technicolor  
Photographed in Techniscope  
Distributed by B.I.C. (British Lion)  
Certificate 'U'

Running time 84 minutes  
Length 7578 feet

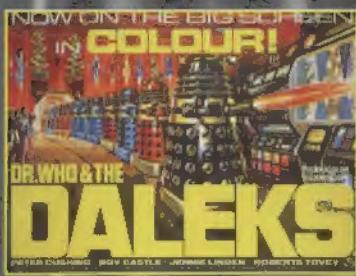
\*uncredited



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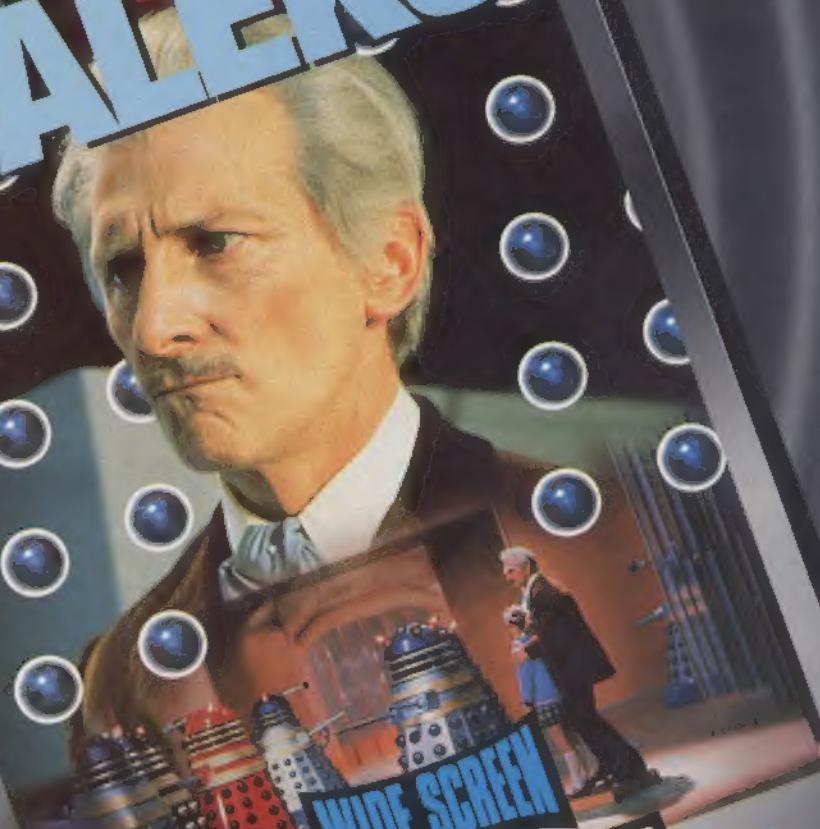
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CULT

CLASSIC

Peter Cushing in

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